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PROTEST AGAINST EXPORTATION OF MUSIC STUDENTS

Piano Manufacturers of the United States, in Annual Convention, Pass Resolutions Endorsing Campaign for Recognition of American Teachers of Music—Complete Education Possible Here, They Contend

That the time has come for the recognition of American independence in musical matters was again shown by the action taken in the course of the convention of the National Piano Manufacturers' Association in New York this week when resolutions were passed endorsing the propaganda being made against the wholesale and indiscriminate exportation of our music students to Europe.

The piano manufacturers of the United States, who have followed with keen interest the progress of John C. Freund's propaganda, as echoed from the lecture platform, where Mr. Freund has addressed the most distinguished civic, educational and philanthropic bodies of the country, and from the editorial and news columns of MUSICAL AMERICA, have not been slow to realize the decided advantage that must accrue to the American piano and musical instrument trade by a widespread and growing public support of Mr. Freund's position. Not only the leaders and members of the piano manufacturing industry but the rank and file of dealers and salesmen the country over have realized that the migration to Europe of hosts of young American musical students, all sons and daughters of a well-to-do element of the American public, has diverted to the makers of foreign pianos and other instruments a vast trade in purchased and rented instruments that would be derived by American manufacturers and merchants were the principal cities of the United States to become the seats of musical education for Americans, as advocated by Mr. Freund.

This appreciation of a patent fact found crystallization in the Emerson resolution of Saturday, which frankly declared that "a complete musical education is possible to be obtained in the United States," as has been so energetically and persistently held by Mr. Freund, and in glowing terms commended his "unselfish, altruistic movement in behalf of the music teachers of America." A wave of applause swept the big assemblage as the resolution was read as follows:

"Resolved, that the members of the National Piano Manufacturers' Association assembled in their eighteenth annual convention in the city of New York hereby express their utmost approval of this movement in behalf of the American music teacher and American music student."

It was the sense of the discussion that followed the introduction of the resolution that a new and multiplying demand for pianos and musical instruments must inevitably result from the awakening of a national interest and pride in music, as has been brought about by Mr. Freund's arraying of statistics and facts showing the remarkable growth and progress of the art of music in this country and its attendant economic development in the expansion of musical professions and industries that provide a livelihood for great numbers of the American people.

The resolution was introduced by Col. E. S. Payson, of Boston, president of the



—Photo by Moffett

Who Has Shown the Way to American Pianists Seeking Recognition in Their Own Country. Mme. Zeisler Is to Make Another Tour of This Country Next Season. (See page 2.)

Emerson Piano Company and affectionately known as the "dean" of the association, and was promptly seconded by Col. E. S. Conway, of Chicago, vice-president of the W. W. Kimball Company, another former president of the association. After numerous expressions of approval, in which the courageous stand taken by Mr. Freund found sympathetic and enthusiastic favor, the resolution was put to a vote and carried unanimously.

Alfred Hertz's Marriage Reported

Cable despatches to New York newspapers from Berlin on June 6 announced that Alfred Hertz, conductor of German opera at the Metropolitan Opera House, had been married. The despatches said: "Friends of Alfred Hertz learned to-day

that he was married some days ago to Lilly Dorn, a Viennese concert singer. Mr. and Mrs. Hertz are now spending their honeymoon near Potsdam. Mrs. Hertz is twenty-eight years old and speaks English fluently. The couple had intended keeping their marriage secret until the opening of the opera season in New York."

Paul Althouse to Wed

Announcement was made this week of the engagement of Paul Althouse, the Metropolitan Opera House tenor, to Elizabeth Breen of this city. Miss Breen is a gifted soprano and is pursuing her musical studies at the present time. The couple will be married late in June, sailing for a vacation abroad immediately thereafter.

POLICE INQUIRE INTO MUSIC STUDY LIFE OF BERLIN

High Governmental Authority Said to Be Behind Investigation of Conditions Exposed Through Propaganda Made by "Musical America"—Alleged Corruption in Managerial Bureaus Also Subject of Probe

Official recognition of the unsafe conditions existing in the musical life of Berlin with reference to the studios and managerial bureaus—a subject that has aroused world-wide comment as a result of the propaganda made by MUSICAL AMERICA and its editor—has taken the form of a police investigation in the Kaiser's capital.

MUSICAL AMERICA learned this week that the prominent teachers of singing and agents are being summoned by the chief-of-police in Berlin to give evidence as to the actual status of the moral conditions affecting student life.

Acting on the belief that the goodwill of Americans, especially those who look upon Berlin as the music center of the world, has been seriously strained by the tragic stories describing the indignities suffered by American young women in the city's musical life, an authority high in German official circles caused the investigation to be started.

With characteristic thoroughness the Berlin police are prosecuting the inquiry along every possible avenue in the hope of effecting a drastic clean-up and the restoration of confidence in the city as a music study center.

A prominent Berlin teacher who arrived in New York this week told a representative of MUSICAL AMERICA that she had been called before the police head previous to leaving Germany to give all the information in her possession with regard to studio conditions.

She declared that the inquiry was not confined to teachers, but that evidence was being gathered also as to the alleged graft and immorality among musical and theatrical agents. Damaging testimony is said to have been given against at least one prominent manager.

Pupil Reports Leschetizky's Ill Health
Word was received in New York recently by John Heaney, whose daughter, Ethel E. Heaney, has been studying in Vienna with Leschetizky, that she had been compelled to do all her studying with the noted pedagogue's assistant, Dr. Matilda Bree, owing to Leschetizky's ill health. Miss Heaney wrote that Leschetizky had gone to Berlin to have an operation performed on one of his eyes and that a slight operation had already been performed, with the result that another and more serious one would be necessary. She further stated that it was believed among Leschetizky's pupils that the veteran master would never return to his teaching.

Divorce Granted to Mme. Schumann-Heink

CHICAGO, June 9.—Mme. Ernestine Schumann-Heink was to-day granted a divorce from her husband, William Rapp, Jr., Judge Sullivan sustaining a motion made by the diva's attorneys to direct the jury to find for the plaintiff. Mr. Rapp's letters to Mrs. Catherine Dean, of New York, were the sensation of the suit. Mme. Schumann-Heink expects to leave immediately for Bayreuth, where she will take a leading part in the Wagnerian Festival.

WEINGARTNER TO RULE DARMSTADT COURT OPERA AND ORCHESTRA

Appointed Artistic-Musical Adviser to the Grand Duke—Spiering to Conduct Berlin Philharmonic Concerts Again Next Season—Karl Jörn at Berlin Opera—New Cantata by Sinding Receives Praise of Royalty

European Bureau of Musical America,
30 Neue Winterfeldstrasse,
Berlin, May 22, 1914.

FELIX VON WEINGARTNER has been appointed artistic-musical adviser for the Darmstadt Court Opera. This appointment has a greater significance than the mere bestowal of a title. The conductor will establish his

One could scarcely imagine an odder combination that that of opera singer and neurologist. However, the celebrated Wagnerian tenor, Dr. Alfred von Bary, of the Munich Royal Opera, will henceforth be active in this dual capacity. Dr. von Bary, as will be remembered, was a nerve specialist of some repute prior to his advent on the operatic stage.

Anna Pavlova, the famous dancer, and



Felix Weingartner, Left, with Paul Eger, Hof Intendant of Darmstadt Opera. Right, Scene from Weingartner's Opera, "Cain and Abel." Left to Right, Anna Jacobs as "Eve"; Robert Henry Perkins, American Baritone, as "Adam"; Lucille Weingartner-Marcel, as "Ada"; August Globerger, as "Abel."

—Photo by Edwin Rauff, Darmstadt

permanent residence in Darmstadt, presumably in the famous "Behrend Musterhaus," the property of the Grand Duke of Hesse. Weingartner will not only be in command at the Grand Ducal Opera, but will also have absolute charge of the symphony concerts of the Grand Ducal Orchestra, which is to be materially augmented. He will have ample leave of absence to fill his numerous engagements as guest conductor, and will also devote himself to composing.

Theodore Spiering, the American violinist and conductor, will again appear next season in a number of concerts at the head of the Philharmonic Orchestra. Since his return from America, Karl Jörn, the tenor, has appeared repeatedly at the Royal Opera as *Raoul* ("Les Huguenots"), *Tannhäuser*, *Walther von Stolzing*, *Canio* and *Faust*. Before the season closes on June 14 Herr Jörn will be heard again as *Raoul* and *Rhadames* in *"Aida."*

An Operatic Première

The Royal Opera of Dresden was the scene of the première last Friday of Arthur Wulffius's opera, "Gabia," which, notwithstanding the splendid interpretation, did not succeed in creating more than a passing impression. Wulffius apparently does not fully understand the theater and the possibilities of stage effects. He is a Russian of German extraction and for years has filled the post of organist at the Domchurch in St. Petersburg.

Reports in Berlin have it that the Mixed Choral Society of Toronto is planning a European tour for 1915, under the leadership of Theodore Spiering, the itinerary to include the principal cities of Germany, Austria, France and northern Italy.

Marie Deutscher, a young American violinist from New York and for the last two years a pupil of Theodore Spiering, is booked to play in Waldenburg, Silesia, August 19, with the symphony orchestra of that city, under Max Kaden.

her troupe will enter the Theater des Westens for a special season beginning June 3. Mme. Pavlova will be accompanied by her first solo dancer, W. Tichamiroff, and the ballet-masters, Prof. Alexander Schirajeff and P. Zajlich. A further attraction will be the character dancer, Gaschewskaya, and the first classic dancer, Plaszkowiczka. Theodore Stier will be in charge of the orchestra.

Royalty Praises Sinding

Christian Sinding is the composer who was chosen to write a cantata to commemorate the centenary of the emancipation of Norway from Danish rule, and had as his guest in Christania the other day Arthur Shattuck, the American pianist, and the two were invited to the royal palace and very graciously received by the King and Queen, who warmly complimented Sinding on the above mentioned cantata. This composition was sung by a thousand voices, accompanied by an orchestra of more than one hundred instruments, and the effect was overwhelming.

Among the graduates from the studio of Franz Proschowsky who have received engagements in important German opera houses are Mrs. Mueller-Ravan, who goes to Strassburg next season; Fritz Westfried, who has been engaged for the opera comique of Vienna; Christian Moll, who will sing lyric tenor roles in Trier next year; Gertrud Sylvestre, engaged for first lyric roles in Tilsit; Herr Schützendorf, a German baritone, and Miss Hundhausen, contralto, who are both engaged for Strassburg; Eloise Beylor, engaged as first coloratura soprano at Goerlitz; Phadrig Ago'n, engaged for ten "guest" appearances as *Brünnhilde* at the Theater des Westens, Berlin (which is giving the Wagner tetralogy during the Summer season), and Otto Lindhorst, first heroic tenor for the Municipal Opera at Crefeld.

Flesch-Schnabel Recital

Carl Flesch and Arthur Schnabel played three modern sonatas at their concert of May 18—Korngold's G Major, Müller-Hartmann's G Major and Leo

Weiner's D Major sonatas. The esteem in which these two artists are held was observable in the size of the audience, made up in large part of representative Berlin musicians. The ensemble was of superlative finish, both artists being in splendid form.

The Korngold Sonata has been given in America. The most spontaneous section would seem to be the second movement, *allegro molto*. The first subject of the *adagio* is also of appealing character, though the composer does not succeed in preserving the "atmosphere" throughout the movement. Müller-Hartmann's work is of interest as a whole, though a more logical development of the thematic material would have lent the work that forceful unity which it lacks. Leo Weiner's D Major Sonata, op. 9, and five new songs by Lucian Dolega-Kamienski, sung by Mme. Schnabel, with Arthur Schnabel at the

NEW WEINGARTNER OPERA A SUCCESS

Enthusiastic Recalls for Composer
of "Cain and Abel" at
Darmstadt Première

[From a Special Correspondent]

DARMSTADT, May 20.—While Felix Weingartner, as conductor, commands the greatest admiration wherever he appears, he can boast also of widespread popularity as a composer. His first opera, "Genesius," given some twenty years ago, proved a failure, despite its seriousness of purpose, its splendid workmanship and its highly artistic atmosphere. But his latest effort in the same direction, the one-act opera, "Cain and Abel," which had its première the night before last at the Grand Ducal Opera House, under the composer's direction, will surely win favor in the eyes of the true music-lover.

As before, Weingartner was his own librettist. But this time he turned to a biblical subject for inspiration. He uses the story of *Cain and Abel* merely as a basis for a dramatic conflict of his own free invention. He allows *Abel* to remain the incarnation of the God-fearing man and *Cain* the representative of the evil spirit. But he bestows upon *Cain* a wife, *Ada*, the daughter of *Adam* and *Lilith*. *Ada* is violently in love with *Abel*, who in the Weingartner version is also an offspring of *Adam* and *Lilith*. When *Abel* thinks he has found the lost paradise for which he has been searching, he sings a love-duet with *Ada*, *à la Siegmund and Sieglinde*. He attempts to carry her away with him to this paradise, but *Cain*, *Ada*'s brutal husband, intercepts the two lovers and kills *Abel* with the trunk of a tree—for all the world like *Fafner* and *Fasolt* in the "Rheingold."

It can hardly be denied that the introduction of love and jealousy in this plot enfeebles somewhat the elemental force of the catastrophe so simply narrated in the Bible. But, on the other hand, it must not be overlooked that it would be utterly impossible to construct an opera libretto out of the tragedy, without giving a plausible reason for the fury of Cain's hatred.

The introduction of the love element gave the composer the opportunity to write many passages in a sweet lyrical vein, which otherwise would have been out of place. And Weingartner has made the utmost of this opportunity. Moreover, he shows understanding and regard for the human voice, making the various parts very singable. The orchestra is utilized with superb skill and rare judgment.

Considering the rather limited resources of the Darmstadt Opera House, the performance was very creditable. Mme. Weingartner-Marcel appeared as *Ada* to excellent advantage.

It goes without saying that the composer was warmly applauded and repeatedly recalled.

Inspiration for American Pianists in the Career of Mme. Zeisler

FANNIE BLOOMFIELD ZEISLER, whose pianistic appearances have been for years among the most noteworthy musical events not only of New York but of all the cities in which she has played, is to make another American tour next season. The tour will be arranged by her secretary, Aline B. Story.

Mme. Zeisler is one of the few American pianists to achieve great success in her native country. One hears often the plaint that the American pianist is unappreciated at home, but Mme. Zeisler, instead of wasting time in complaining, has so devoted herself to her art and has presented programs of such merit with such artistic ability that she has succeeded where her less industrious and perhaps less gifted competitors have failed. The artist with a message who also has the gift of perseverance is seldom unable to find a way to deliver his message. Mme. Zeisler has won the public and critics not through any occult means, but merely through a great talent, hard work and much common sense, in that she has studied her public and understands what to present.

In spite of her artistic activities Mme.

Zeisler has found time to write helpfully of the American artist and his future and to work consistently for the advancement of American art. Perhaps, to this, as well as to her talents, may be attributed a portion of her success.

Tuesday Hearings Each Week for Chorus Candidates at Century

Josiah Zuro, who was recently engaged as one of the conductors of the Century Opera Company for the coming season, has taken up the work of organizing the chorus of that institution. Two auditions have been given so far, and several hundred male and female candidates for the chorus have sung for the Messrs. Aborn and Mr. Zuro. It is planned to have a regular weekly hearing at 2 p. m. every Tuesday, beginning June 16. The school for choristers will open at the Century Opera House on July 9 under the direction of Mr. Zuro.

Margaret Wilson, daughter of the President, underwent an operation on her throat last Monday in Philadelphia. She had been suffering from throat trouble for some time and it had interfered with her activities as a singer.

Creative Genius in Music Honored at Norfolk

Litchfield County Choral Union's Twenty-Eighth Annual Festival Made Notable by the Presence of Jean Sibelius and Henry Hadley, Whose Compositions Are Performed Under Their Batons

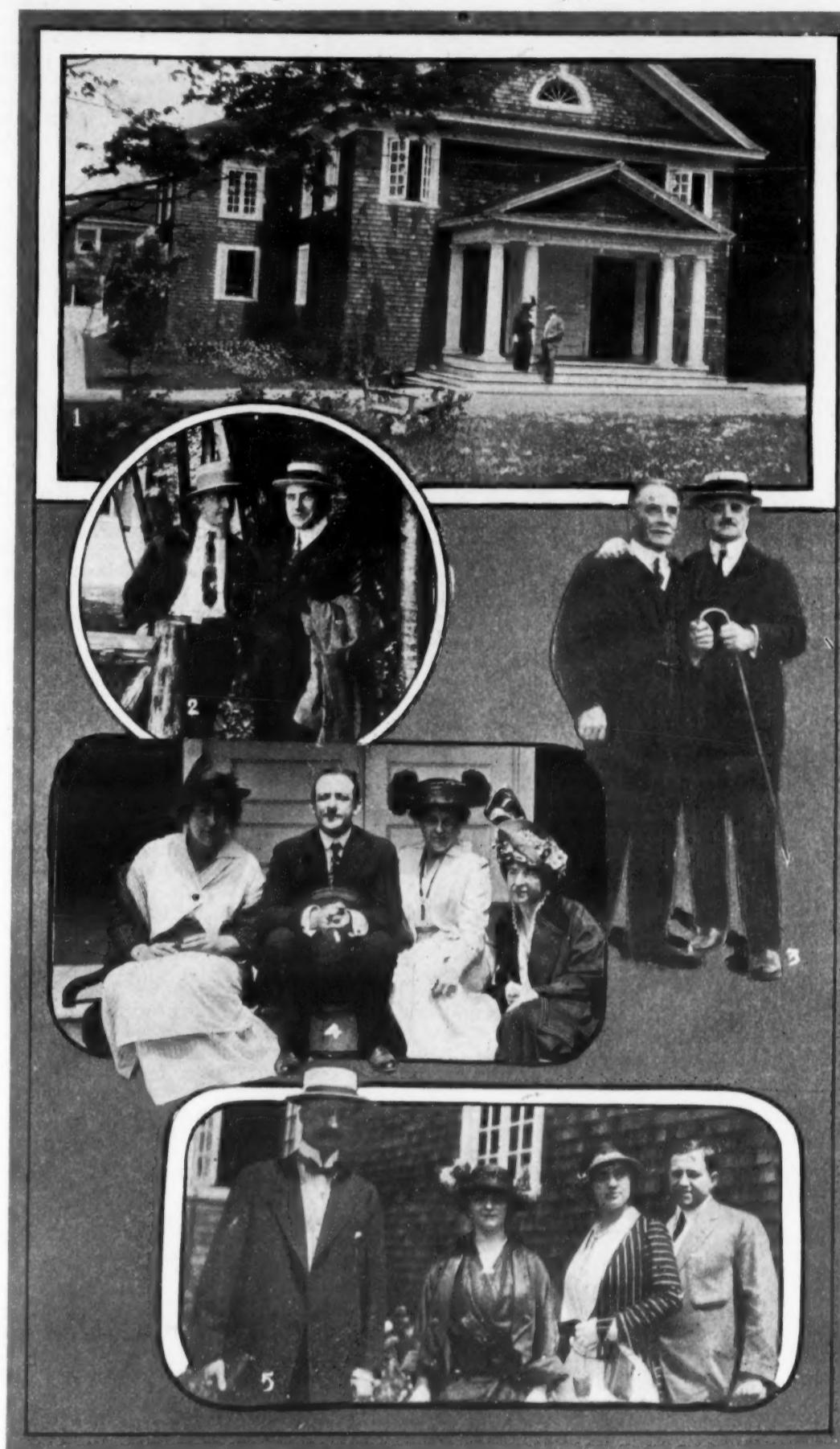
BOSTON, May 6.—One of the most impressive music events of many years in New England took place at the last concert of the Norfolk music festival, the "28th Meeting and Concert of the Litchfield County Choral Union," in the Music Shed at Norfolk, Connecticut, on Thursday evening, June 4, when, in the presence of the privileged guests of Mr. and Mrs. Carl Stoeckel and the Litchfield County Choral Union, Jean Sibelius, from the Finnish northland, conducted nine of his own orchestral compositions.

Then the audience, the chorus, and every other individual present, extended the composer a welcome of a nature to which an Anglo-Saxon audience seldom commits itself, a welcome which was the ultimately inevitable recognition of a great new art. It was evident that the most indifferent were profoundly moved by the elemental power and eloquence of this music created by a man for a race of men, and most necessary to humanity. And it is a pleasure to reflect upon the good fortune that led to this recognition, which might otherwise have been long delayed, on this side of the water, and more accidental, and far less adequate when it came. Before an audience of distinguished musicians and lovers of serious music, an audience of a character which could not have been duplicated elsewhere, at least in this country, and in the midst of fellow musicians come from far and near to exalt the religion of art, the great, simple, powerful man was received with open arms, and was happy in the princely hospitality of those who make these annual festivals a possible thing.

Mr. Stoeckel has given invaluable impetus to creative composition in the course of the last eight years, by honoring and rewarding creative composition at these festivals. They have been responsible for more than one work which has since taken a high place in the répertoire of orchestras and choral bodies, but a fitting climax of his artistic endeavor was reached in the reception of the prophet from the North.

Nor was the visit of Sibelius the only important occurrence at this festival. There were, as heretofore, brilliant performances by the chorus of 415, selected from the ranks of the 700 singers who give choral performances in this country; there was the admirable orchestra of 70 players, selected by Henry P. Schmidt; there was an imposing array of excellent solo singers, and finally, five new compositions were performed for the first time, in America, and three of them for the first time anywhere.

I made reference a week ago to the performance of Mr. Hadley's big orchestral work, after Vondel's dramatic poem, "Lucifer," on the opening night of the festival. This work, and the new composition of Sibelius, "Aalottaret" were composed, at the invitation of Mr. Stoeckel for initial performance at these concerts. A hitherto unknown work by Coleridge-Taylor, "The Prairie" was also given an initial performance, thus meeting a pre-ordained fate, for Coleridge-Taylor had originally composed this work for performance at Norfolk, but had decided to substitute for it "The Bamboula," which had its première in 1910. The existence of the former composition only came to the knowledge of Mr. Stoeckel, through the composer's widow, last winter, and he then decided to have it performed. Another very important composition of Sibelius, in fact one of his best works in a smaller form for orchestra was heard, I believe, for the first time in this country, the op. 49, a symphonic poem after the *Kalevala*, "Pohjola's Daughter"; and the fifth première was that of Wagner's overture to his early opera, "Die Feen." Either of the new works of Sibelius would have made this festival memorable, but five first



Pictorial Flashes at the Litchfield County festival. No. 1, the famous music shed built by Carl Stoeckel for the festivals; No. 2, Henry Hadley and Earl Cartwright; No. 3, Dr. Arthur Mees and Jean Sibelius; No. 4, Marion Baar, Henry Hadley, Mrs. Emil Boas and Maud Powell (reading from the left); No. 5, Herbert Witherspoon, Sophie Braslau, Alma Gluck and Paul Althouse, "Messiah" soloists—(reading from the left)

performances of music concerning which there was widespread curiosity might well occasion complacency in the breast of any music-lover.

The Opening Concert

The programs of the festival were as follows: Tuesday, June 2—The singing by chorus and audience of the Festival Chorale, the verse by Isaac Watts, the music by Robbins Battell, in whose honor these festivals are given; the first performance of Henry Hadley's tone-poem, "Lucifer" conducted by the composer; the choral performance of "Arminius," by Max Bruch, honorary member of the Litchfield County Choral Union, Richmond Paine, conductor, and with these soloists: Sophie Braslau, contralto; Paul Althouse, tenor; Earl Cartwright, baritone. Wednesday, June 3—Handel's "Messiah." Mr. Paine conducting, with Alma Gluck, Sophie Braslau, Paul Althouse, and Herbert Witherspoon as soloists. Thursday evening, June 4—Compositions of Jean Sibelius: "Pohjola's Daughter," op. 49; incidental music to Adolph Paul's tragedy, "King Stephen" (Nocturne, Elegie, Musette, and Ballade), "The Swan of Tuonela," also after the *Kalevala*; "Finlandia"; "Valse Triste"; "Aalottaret" ("Nymphs of the Ocean"). Part II overture to "Die Feen," Wagner; aria, "Casta diva," sung by Miss Gluck; tone-poem, "The Prairie," Coleridge-Taylor; symphony, "The New World," Anton

Dvorak; folk-songs of various nations, sung by Miss Gluck.

Mr. Hadley has based his symphonic poem upon Vondel's magnificent conception of the struggle of the heavenly hosts, the fall of man, and the ultimate triumph of righteousness. This drama appeared in 1654, 13 years before Milton's *Paradise Lost*, and it is scarcely less important a work. The grandeur and the dramatic force of Vondel's poem as in the creation of Milton, offer for critical consideration a striking testimony to the spirit of the times which produced both works. Mr. Hadley had had Vondel's poem in mind for many years—the English translation, by Charles Leonard Charles von Noppen, appeared in 1898—and he had labored industriously upon a work for chorus, orchestra, and soloists, in this connection, when he came to the conclusion that free symphonic treatment would be more appropriate to the suggestive and concise expression of the big moods and the conflicting elements of the drama. The five musical themes upon which his tone-poem is based are, first, the theme of Gabriel, who with his trumpet proclaims the goodness of God; the theme of Lucifer, a discordant figure, accompanied by trumpet calls; a theme suggestive of angelic voices; a calm theme of peace and happiness; a theme of joy in victory; and these latter themes, at the end of the composition, are combined in a sonorous apotheosis. Mr. Hadley is

Thrilling Ovation to Finnish Composer After Performance of New Work Written Especially for This Occasion—Hadley's Symphonic Poem "Lucifer" Greeted with Enthusiasm

one of the younger generation who have done much to put forward the cause of American music by the production of compositions, a far more forceful argument than any that can be printed, and there are many composers who would envy him his knowledge of the orchestra, his ripened technic, and the frequent vigor of his ideas. The announcement of his Gabriel theme comes within this latter category, and he has constructed his themes thoughtfully, with a view to dramatic suggestion and also fitness for symphonic treatment. The form, the workmanship, and the sonorous effect of the conclusion of the tone-poem were applauded with reason.

The performance of Bruch's "Arminius" was so admirable that one would have rejoiced in it, had the work been of less interest than Bruch's. The chorus is an uncommonly well-selected, well-trained and responsive body. As Mr. Paine conducts it the "Messiah" is far from the military effectiveness that one is in the habit of hearing. It has new meanings, and unsuspected nuances, and a far more eloquent manner. The guest from Finland heard the work for the first time in English, and interpreted by an English-speaking nation, and his comment was interesting. He said that by contrast with the performances which he had heard in German the music was almost another thing. The English language was seen by him to be the one appropriate vehicle of this music, and the Anglo-Saxon race the race to interpret the work.

Good Work by the Soloists

In this performance Miss Braslau made up certain deficiencies evidently due to a comparative lack of experience by her general intelligence and the noble timbre of her voice, a voice which should mean a future to the singer. Mr. Althouse, it is a pleasure to say, who was last year a brilliant singer, has gone past the point he had then attained as an interpreter. He is less inclined to use all of his voice all the time, and matters of diction and shading appear to be more attentively considered by him. This voice and the voice of Mr. Cartwright blended beautifully in the duet in "Arminius." He has become so reliable and intelligent a singer that one has grown accustomed to expect of him, as a matter of course, a finished and satisfying performance. This is in a certain way an injustice to Mr. Cartwright, for his tone is one of exceptional health and sonority, and the natural beauty of the voice and the musicianship of the interpreter place him in the ranks of the most capable male concert singers of the day. Mr. Witherspoon, on this occasion found opportunity to display his sense of style and his past mastery of the traditions of his part. Essentially a lyric soprano, Miss Gluck has made a gain in breadth and authority in the course of a season.

Ovation to Sibelius

Then came the great Sibelius. For this evening, the conductor's stand was hung with the Finnish and American flags. The audience rose, as it had risen to receive Mr. Hadley at the opening concert, and as is the excellent custom at these concerts, on the appearance of the composer, while the orchestra tendered him a resounding "tusch." There was a tense silence when he took up the baton. Sibelius is not a professional conductor, but his personality is quickly felt. He is not an unusually tall man, but one of considerable girth, a really immense build, with what would be in a less highly organized individual the heaviness of the Northern physique. Quite the contrary! Few men have I seen with a face that is such a sensitive record of impulses and impressions, despite the massive jaw and the somewhat large features. His manner is impulsive, and his speech is very quick, so that the experience of an interviewer redilling inconsiderable French to a man that threw out jerky sentences and

Creative Genius in Music Honored at Norfolk

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abrupt, energetic phrases in that language, and usually bit them off before they were concluded, had better be imagined than described. Incidentally, it may be said that he is a man of wide culture, speaking four or five languages, and well acquainted with literature—classic and modern. He has a nervous and at times almost deprecating manner, and at the first rehearsals in New York the orchestra had taken time to understand him, but the confidence and interest of the men grew with each rehearsal, so that at the concert they fulfilled his wishes with a very exceptional enthusiasm.

The first performance of "Pohjola's Daughter" was in order. This is without doubt, one of Sibelius's finest works on a scale smaller than that of the symphony. It is a musical legend, inspired by Northern myth and Northern nature, deriving its poetic suggestion from an episode of the Kalevala. Sibelius, without attempting any slavish literalisms, has suggested in his score the principal incidents of the tale. Contemptuous as he is of that sort of program music, which, attempting slavish literal description, destroys itself in the very attempt at articulation, he can no more resist poetic suggestion than any other composer who creates living music. Therefore, if you like, you may listen to this music, and fancy the aged and wise Wainamoinen setting forth on his ride—indeed, another title for the poem might well be the "Ride of Wainamoinen," since this motive is a source of continual suggestion to the composer. You can, then, fancy Wainamoinen, "old and steadfast" set out on his journey; the meeting with the lady of the rainbow, "the shuttle whizzing high above his head"; her laughter and mockery, the chagrin of the magician; the resumption of the ride; and Wainamoinen disappearing into a distance like unto that from which he came. Or you can take this musical legend simply as an impressionistic picture of Northern nature. At any rate, Sibelius, so far as the purely national aspect of his genius is concerned, has produced few more individual and characteristic pages. In the key of G minor, and usually minus the raised seventh, in the scale called "natural," and a scale which permits of easy and unobtrusive modulation into the relative major, the legend commences, with a recitative phrase for the 'cello. Gradually the pace quickens, and various rhythmic devices and counterfigures which do not spare dissonance, and harmonies, as a rule very simple, but sometimes ultra-modern, and strange orchestral coloring, suggest remarkably the swirling of winds, and sounds of Northern and sights of Northern nature, and the glory of motion. The effect is the more organic and atmospheric because the basic theme of the composition, treated continuously, and with unfailing resource and constantly cumulative power, is in the manner of the Finnish folk-song, like the sing-song to which the curiously rhythmed verse of

these people is often sung, and suggesting the archaic in its unusual intervals.

At last, after the persistent minor key and various curious effects not easily described after effects in the orchestra that may remind you of the fog and me of the rainbow, the trombones hurl out a call, or a sort of invocation, in the major key—simply a rhythmical motive made from the intervals of the B flat major triad—and the effect is astonishing, wild and immense, like a challenge flung out to the Northern nature-world. Another recitative-like passage, the instruments withdrawn one by one, and only Northern spaces and mists and shadows and silence. The composer had conducted very simply, but he had worked his spell. His score is a model of coherence and the greatest effect with the utmost economy of material.

Of the four numbers from the incidental music to Adolph Paul's "King Stephen," only two had been heard at the subscription concerts of the Boston Symphony Orchestra—the Elegie and Musette. The Nocturne, the first number, is very Russian in its sensuous, passionate principal theme. The Elegie is of the four pieces perhaps the simplest and the best, although the Musette is very charming and was repeated in response to applause which would brook no refusal. The final number of this suite, the Ballade, is a wild dance, rather Hungarian in its character. This music, as absolute music, is inconsiderable by the side of the most representative compositions of Sibelius. The themes have not great individuality, spontaneous as they appear to be, nor have they, as a rule, much distinction. The admirable thing about this incidental music is the finish of the workmanship and its undoubted appropriateness to the situation on the stage.

Story of the "Valse Triste"

The "Valse Triste," from the incidental music to Arvid Karnefelt's drama, "Kuolema" ("Death"), is a case in point. This waltz, banal, obvious as regards its thematic material, is popular in this country for other reasons than its dramatic fitness. But this is the situation: Through the long night the son watches at the bedside of his dying mother. He falls asleep. The mother awakens, and rises, in her delirium, from the bed. It seems to her that the room is pervaded with a reddish glow and that dancers are before her. She, too, dances, but presently falls to the ground, and the room is cold and the other dancers have disappeared. With a desperate effort she rises to her feet. Again the glowing light, again the rhythms of the dance. Suddenly the music stops, the door is opened, and Death is seen on the threshold. Undoubtedly all this theater music was written for actual performance with the dramas, and for such purposes, if not for purposes of absolute music, it is probably wholly adequate. The instrumentation is very simple but original and effective.

The "Schwan von Tuonela" had been heard at least twice in Boston and rated among the weaker productions of Sibelius, yet how beautiful and how affecting it was in his hands. The melancholy of centuries!

And what dark, mystical coloring, obtained by the simplest means—divided 'cello and basses sustained tones, *ppp* on the trombone in a low register, a persistent figure, also in the low register of the harps, and above, divided strings and harmonics, and through this tender and melancholy color harmony, the song of the English horn. Thus does the river of Tuonela, the Northern Lethe, flow, and thus sings the snow-white swan which floats on its mysterious waters. Simplicity, and again simplicity.

How simple the song of the swan, and how haunting to the memory. This was the composition we had set so little store by. Yet it is true that in cold print the "Swan of Tuonela" is probably not among the masterpieces of Sibelius. A truce to masterpieces! We were in the presence of living, breathing art. The effect of the familiar "Finlandia," again, was electrical. This piece is not, as many have fondly supposed, a treatment of the national song of Finland. The composer himself has stated that he has never used a Finnish folk-song, although his themes have often been taken for such. But the piece had surely never such a Berserker fury. First the growling of the brass chords that are the prelude for the song of revolt and freedom; then the rolling thunder of the brasses and the drums, and then the furious

challenge of the horns. Never had this rhythmic figure, which appears at the beginning of the movement proper, such fury, such explosive and violent effect. Out of that quivering tone, as it seems, the principal theme leaped like a cannon ball shot from the mouth of a cannon. No wonder that the audience was excited.

The New Sibelius Work

Then came the crowning feature of the concert and the evening and the festival—the impressionistic ocean piece which Sibelius composed at the invitation of Mr. Stoeckel, for performance at this concert. Here Sibelius is to all intents and purposes an arch-impressionist. He does employ, at the beginning, a playful figure for the flutes, possibly out of passing deference to his fanciful title, for he soon proceeds to far more elemental utterance. That theme, however, gives a slight and advantageous suggestion of outline to a composition which is concerned neither with outline or the proportionate arrangement of masses. The composer simply employs harmonic progressions and various instrumental sonorities which seem to echo processes of nature. He has suggested, at the beginning, the whisper of waves and wind. He is, in the few pages of one of the best passages of sea music that I know, nearer the manner of Debussy with his sea than Wagner, or Weber, or any other of the great men who also recorded in tones their impressions of the vast deep. Not that Sibelius stands any nearer Debussy than in the most general principles of his composition. He uses mightier materials. He is more cosmic and, keeping more faithfully to a fundamental tonality, he suggests the more impressively chained, tremendous, eternal power.

This ocean sketch, proceeding from an initial point that is inconspicuous, rises in a magnificent, continuous line, alters its upward curve momentarily as the waters, ebbing and flowing, alter their lines of ascent, but proceeds from climax to climax until, the brass choir having gathered its force under rushing figures for strings and wood and harp, the incredible moment arrives—the crash of the great wave. The composer, in his conducting as in his writing, might well paraphrase the paradox of someone: "the best style is no style." The very reason for the style of Sibelius, one of the most original achieved by any modern composer, is his entire obliviousness to style, his desire to say the big, simple thing as directly as that thing can be said. The shortest distance between two points then results in new instrumentation, due to the force of new ideas similarly in conducting. As a conductor Sibelius follows no established technical procedure. His beat is governed, as the beat of anyone with a strong musical sense, by the musical situation; but he has at least one characteristic gesture when he wishes an effect peculiarly characteristic of his music. This effect is the attack of a chord *sforzando* by the brass, an immediate *pianissimo* and a wide *crescendo* from this *pianissimo* to an angry *fortissimo*. The gesture is an opening of the arms gradually farther and farther apart so that the conductor seems to pull the tone from the instruments. In this piece, having obtained climax after climax, he bent nearly double. The final shock of that crescendo was something that those who were present will not readily forget. The composition is short, a work seven or eight minutes in length, coming to an end on a major chord, the orchestra swelling and diminishing its sonority, and concluding *pianissimo*, leaving the hearer, as it were, in the midst of the mood. Then the enthusiasm of the evening found expression. The audience, after applauding for minutes, rose to its feet and shouted. At the end of the concert, for there was more to come, the chorus sang verses of the Finnish national hymn followed by the patriotic song of America.

Sibelius, evidently profoundly moved, stood with the givers of the festivals, in a box on one side of the hall, and loomed over the audience as his music now looms over the music of the Western world, and must surely have enjoyed one of the happiest moments that can fall to the lot of the creative artist. All rejoiced in the new music, and in the opportunity to honor its author. The first half of the program had offered Finnish music. The second half offered principally compositions from America, including brilliant performances of

Wagner's early overture, Coleridge-Taylor's new tone-poem and Dvorak's "New World" symphony under Dr. Arthur Mees, and also Miss Gluck's singing of the "Casta diva," the folk-songs and, as an encore, with the flute obbligato, Bishop's "Lo, the Gentle Lark," Wagner's overture is diluted with Weber, although there is felt a fresh, youthful spirit and an occasional dramatic quickening or bold modulation which hints at something more to come. It may also be said that the peroration is at least less cheap and bombastic than that of the much later "Rienzi" overture.

Coleridge-Taylor's work is heavily and brilliantly orchestrated and based upon thematic material which is presented principally in dance rhythms. It seems that the composer originally intended this piece for performance at the Norfolk Festival, but that, for reasons of his own, he abandoned it in favor of "The Bamboula." On the whole, he was right, for in spite of a romantic feeling, this other tone-poem lacks sustained development and cumulative interest. As for Dvorak's symphony one is always the happier in hearing it provided that the performance be enthusiastic, and Dr. Mees's performance was enthusiastic, and that the hall be not too large. As for Miss Gluck's solo singing, she was especially successful in the song of Bishop, in the very fine Jewish folksong which she sang, also in a French and a Scottish song, and she gave much pleasure by her singing of "Way Down Upon the Suwanee River." Thus came to an end this memorable festival, an inspiration fit to carry those who attended it far on their way, and give new courage to those who labor for art.

OLIN DOWNES.

Prominent Guests at Festival

Among the prominent guests at the festival were: Dr. Walter Damrosch, conductor of the New York Symphony Orchestra; Dr. Horatio Parker of Yale University; Dr. J. Fred. Wolle, of Bethlehem, Pa., the founder and conductor of the well-known Bach festivals; George W. Chadwick, of Boston; H. E. Krehbiel, of the New York Tribune; Dr. Arthur Mees, conductor of the Cecilia Society of Boston and the Worcester festivals; Maud Powell, the celebrated violinist; H. Godfrey Turner, William C. Hammond, the concert organist, and Kitty Cheatham, who was the guest of Mrs. John Day of Norfolk.

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EVANSTON, ILL., June 1.—The sixth festival given by the Chicago North Shore Music Festival Association at the Northwestern University Gymnasium in Evanston was a great and fitting climax to the musical season just passed in Chicago. Presented with a large concourse of participants, including both local and visiting artists of reputation, with enthusiastic participation by the numerous choral bodies of Evanston and in one of the most ideally perfect auditoriums, the five concerts of the series added to the brilliant history of music in the Middle West.

Peter C. Lutkin, who is the head of the Northwestern University School of Music, has shown remarkable abilities as an executive and an organizer, and has been, since the founding of these festivals, the leading spirit and musical director of the concerts. He has shown also a refined and artistic taste in the makeup of the programs and in the selection of the works which have been performed. The taste of Evanston's musical public has been advanced through Mr. Lutkin's labors to an astounding degree. With every year the standard of the choral singing, which also includes the children's choruses, has been raised, and the latter have made great progress. The concerts have been a wonderful help in the artistic progress of music in the North Shore suburbs as well as in Chicago.

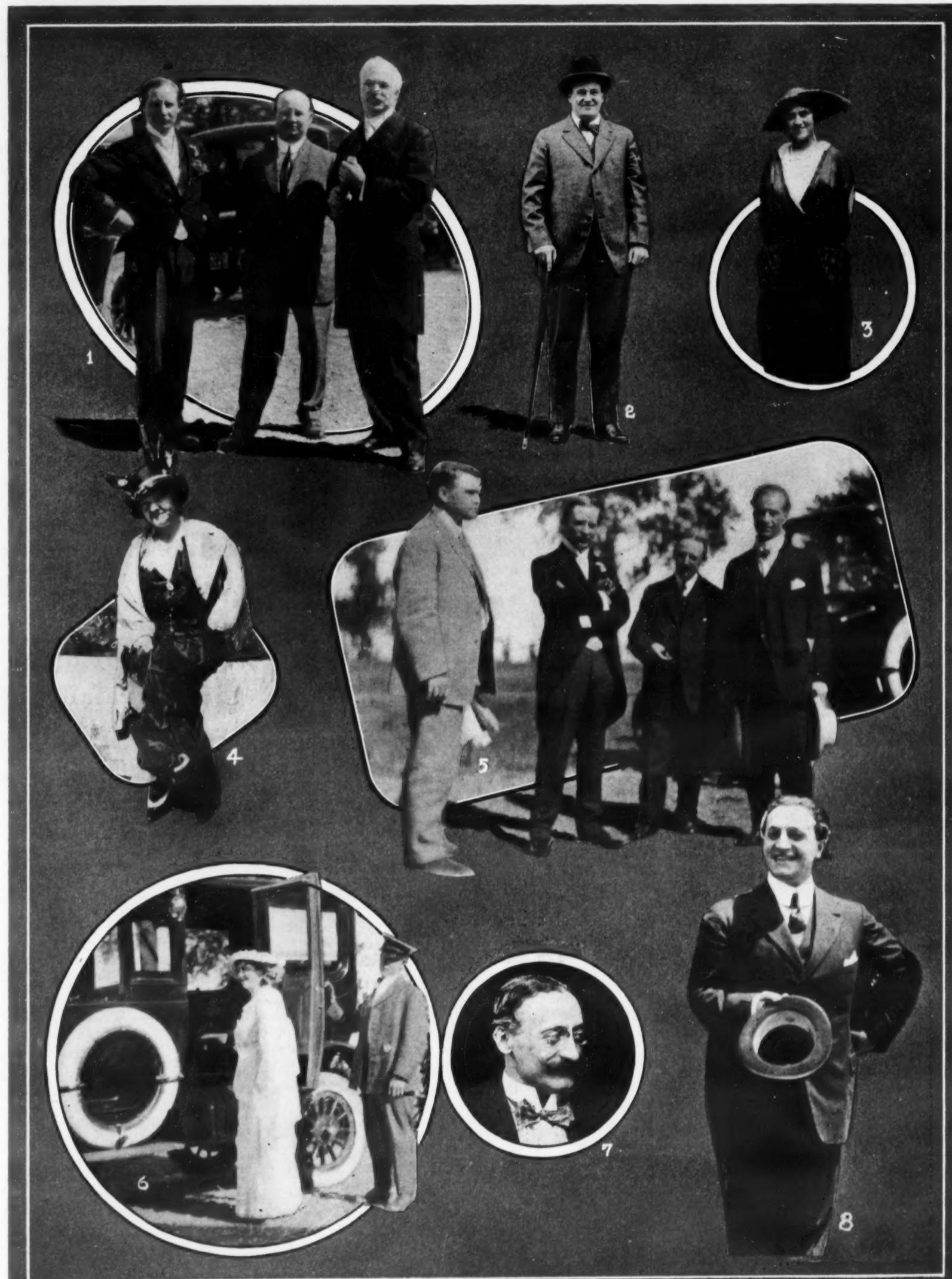
This year's festival, which took place last week, and included concerts Monday, Tuesday, Thursday and Saturday evenings and Saturday matinée, was carried out in impressive manner.

Strong "Creation" Performance

The Monday evening concert was devoted to a magnificent performance of Haydn's "The Creation," in which the festival chorus augmented to 1,000 voices, the entire Chicago Symphony Orchestra, and Florence Hinkle, soprano; Lambert Murphy, tenor, and Herbert Witherspoon, basso, combined under the direction of Dean Lutkin and a magnificent performance was given.

We heard in the soloists mentioned above a trio of fine singers. Mr. Murphy appearing on this occasion for the first time, at once established himself as a favorite with Western musical audiences. He has a tenor voice of sturdy and virile qualities, and a comprehensive command of his vocal gifts. Miss Hinkle and Mr. Witherspoon were both in good form and added to their former reputations as authoritative oratorio exponents. The Patten Gymnasium presented a brilliant sight with the 1,000 people on the stage and an audience composed of the élite of the university town, the neighboring suburbs and of Chicago, filling the place to the last seat.

Tuesday evening was devoted to a symphonic program given by the Chi-



Participants and Visitors at Evanston Festival—No. 1, Left to Right: Frederick Stock, Business Manager Carl D. Kinsey, Assistant Conductor Osbourne McConathy. No. 2, Lambert Murphy. No. 3, Alma Gluck. No. 4, Margaret Keyes. No. 5, Left to Right: Edward C. Moore, Music Critic of Chicago "Evening Journal"; Conductor Stock, Maurice Rosenfeld, "Musical America" Correspondent and Critic of Chicago "Examiner"; Adolf Muhlmann, Chicago Pedagogue. No. 6, Alice Nielsen, Leaving Scene of Festival. No. 7, Herbert Witherspoon. No. 8, Pasquale Amato.



Four of the Soloists, Left to Right: Florence Hinkle (Photo by Mishkin), Edith Chapman Goold, Evan Williams (Photo by Moffett), Helen Stanley (Photo by Matzene).

icago Symphony Orchestra under Frederick Stock, assisted by Alma Gluck, the soprano, as soloist. The program was somewhat more severe in tone than that usually presented at the artist's night concert, and contained as the principal orchestral offering the B Flat Major Symphony by Schumann. This was a somewhat strenuous selection for the last week in May, but it was negotiated with great virtuosity by the orchestra under Mr. Stock.

Miss Gluck, looking her best, sang with that charm of manner so well known to her audience the florid "Bel Raggio" aria from Rossini's "Semiramide," the "Ave Maria" from "Otello" and three Russian songs, in which she made a great success. Other numbers of this program were the overture "To a Shakespeare Comedy," by Paul Scheinpflug, the sym-

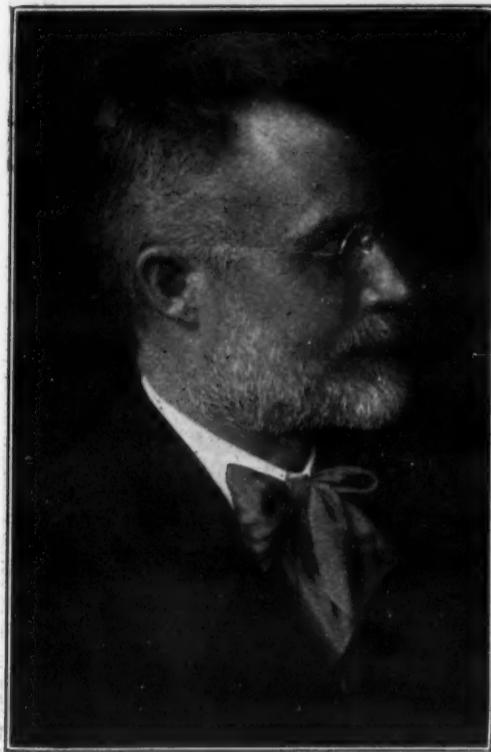
[Continued on next page]

THE NORTH SHORE FESTIVAL

[Continued from page 5]

phonie poem, "The Sirens," by Glière, and Elgar's "In the South."

The most important novelty of the festival and one of the most significant musical works heard during the entire



Dean Peter C. Lutkin, Who Directed the Chorus in the North Shore Festival at Evanston, Ill.

musical year just passed was the oratorio "St. Francis of Assisi" by Gabriel Pierné, given last Thursday evening under the direction of Mr. Lutkin. This is a much more exalted and spiritual composition than Pierné's romantic "Children's Crusade," and is masterly in its mood effects, colorful in its tonal blending and scholarly in harmonic structure. The oratorio requires a numerous musical body for its perform-

ance and engaged in the production we heard the entire festival chorus of 600 voices, a young women's chorus of 300 and the A Capella Choir of Evanston, besides the Chicago Symphony Orchestra and seven distinguished soloists.

Chicago Baritone Scores

Mr. Lutkin prepared the work with great care and with the thorough understanding of the musical master, and particularly effective was the singing of Burton Thatcher, the young Chicago baritone, who in the dual roles of the *Leper* and *Friar Masseo* scored one of the greatest hits of the festival, with his vibrant and brilliant vocal accomplishments, and his vivid characterizations. His diction was clear and distinct and his entire contribution to this presentation was impressive.

Evan Williams was deeply sympathetic in the title rôle. Charles W. Clark also proved himself an authoritative artist in two roles. Margaret Keyes, the contralto, was heard to good advantage. Edith Chapman Goold, the soprano, and Grant Kimball, the tenor, all helped to make this one of the gala evenings of the festival week.

The children's chorus came to its share in the affairs of the week at the young people's matinée last Saturday. One must see this great concourse of 1,500 children and hear their naive voices lifted up in song before an adequate idea of the appeal and the charm of their concerted work can be fully appreciated. They shared the program with Alice Nielsen, and under the direction of Osborne MacConathy, assistant conductor, they poured forth several groups of children's songs, especially acquired, and in some instances composed for this occasion.

Miss Nielsen, accompanied by the orchestra, was heard in an aria from "The Marriage of Figaro," in "One Fine Day" from "Madama Butterfly," and in the "Il Bacio" waltz by Ardit. She looked a perfect picture of grace and beauty and sang with that magnetism which captured the hearts of the immense throng of children as well as the grown-ups in the audience. She had to add several encores, in which Edwin Schneider assisted at the piano most efficiently.

The orchestra under Mr. Stock also had a share in this program and repeated the charming English dances by Grainger and Balfour-Gardiner, the "Mock Morris" dance and Shepherd Fenner's dance, respectively, as well as the Thomas Overture to "Mignon."

With the first performance of Hamilton Harty's cantata, "The Mystic Trumpeter," at the Saturday evening performance, and with the appearance of Helen Stanley and Pasquale Amato as soloists in the first half of the last concert, the Festival came to a fine close.

Miss Stanley in the aria, "Il est doux, Il est bon," from "Hérodiade," and also in the aria of *Lia* from Debussy's "L'Enfant Prodigue," was superb, singing with beauty of vocal utterance and of refinement of musical style. Mr. Amato in the "Largo Al Factotum" from "Barber of Seville," "Eri tu" from "Masked Ball" and the Prologue to "I Pagliacci," stamped himself as an operatic artist of eminence.

The Cassella rhapsody, "Italia," founded on popular Italian folk themes, presented in bewilderingly brilliant fashion by the orchestra under Mr. Stock, proved on second hearing to be one of the most fascinatingly clever orchestral scores presented recently by Mr. Stock and his orchestra.

"The Mystic Trumpeter" proved an interesting work, with many modern vagaries in its harmonic scheme, and Charles W. Clark added materially to its value by his co-operation as soloist. Mr. Lutkin conducted the work, which brought the festival to a highly musical and artistic end.

MAURICE ROSENFIELD.

Harold Henry to Teach in Chicago Until August

CHICAGO, June 6.—In spite of an arduous concert season that has taken him from the Atlantic Coast as far West as the Rocky Mountains and back again, and the amount of teaching that he has done between concerts, Harold Henry has decided to postpone his holidays until after the middle of August, and to remain in Chicago to teach until that time. He made this decision because of the many teachers and other advanced pianists throughout the country who could not study with him at any other time. Several of Mr. Henry's artist-pupils will be heard in recital here on June 23.

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Opinion of Mr. Wilson G. Smith, distinguished as a Music Critic of the Cleveland "Press", Composer, Pianist and Pedagogue:



WILSON G. SMITH

Art Publication Society,
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To tell the truth, I commenced its examination with prejudice and skepticism but finished my examination of the last lesson a convert to the undeniable unrivaled merits of the Progressive Series as a boon to the rank and file of the teaching profession.

It is unnecessary to add that your work has my most hearty endorsement.

Very sincerely yours,

Wilson G. Smith
Cleveland, Ohio, 1914

For Particulars Address
Department A
Art Publication Society, St. Louis, Mo.

MEPHISTO'S MUSINGS



Dear MUSICAL AMERICA:

Emulating the example of the Reverend Dr. Parkhurst, who for years, just before embarking on his annual vacation in Europe, exploded a bomb in the shape of some sensational announcement, Milton Aborn, of the Century Opera Company, before sailing on Saturday for a tour of Europe, announced that he had to go abroad to search for singers for the coming season of the Century Opera Company, because it was impossible to find in this country singers who could sing opera in English.

Personally, I am glad that Mr. Aborn has made the statement, for two reasons. In the first place, it is going to excite a great deal of discussion, and so bring out the truth; in the next place, it will also probably result in certain revelations being made with regard to the attitude of the management of the Century Opera Company towards not only artists that it engaged last season but also towards applicants for positions.

Charges of unfair treatment by the management were rife all last season, but the press generally kept discreetly silent, not desiring to embarrass the management, knowing that it had many serious obstacles to overcome. Now, however, that Mr. Aborn has practically thrown down the gauntlet there will be plenty to take it up, and so we shall get the facts.

It is obviously important for the public, as well as for music-lovers, to know whether we have competent opera singers in this country or not. It is also important for the public and music-lovers to know whether the policies of the management of the Century Opera Company are such as to secure singers who can sing opera in English, should there be any. I think I could name a pretty good string myself.

* * *

The admirers of Geraldine Farrar—and they are many—will hear with satisfaction that the distinguished prima donna, who was in poor health towards the latter part of last season, is on the road to complete recovery, and that she will devote the summer in Italy to study with the composer Giordano, the title rôle in his new opera, "Madame Sans-Gêne," which is to have its first production on any stage at the Metropolitan Opera House next season. As Amato will sing the rôle of Napoleon and Toscanini will conduct it should be a notable performance.

The opera is said to be founded on the Sardou play by that name, which had considerable vogue in this country when it was first presented here by Mme. Réjane, the great French actress.

I hope that this does not mean that the production of "Carmen" with Miss Farrar, has been indefinitely postponed, for the reason that I and others believe that in this rôle she would probably make one of the greatest hits of her life.

* * *

Gatti-Casazza and other managers are now in Europe hunting talent. One of their troubles is the high prices demanded by leading singers. A few years ago the United States, and especially New York, were blamed for paying such large fees for their services, and so raising the prices generally for Europe. Now it seems that we are by no means the principal offenders, but that Buenos Ayres is the high priced center.

It is said that Caruso was recently offered \$7,000 a night for a series of twenty or thirty performances by the

Grand Opera at Buenos Ayres. Now, in New York he gets only \$2,500, which is also the rate that he receives in Berlin, but only for three performances.

Toscanini is said to have been offered \$14,000 a month, or twice as much as he gets in New York City.

But there is another side to the story, because the Buenos Ayres season is very short, so that with a longer season in New York the artists really get more money than they would for six or seven weeks in South America.

* * *

Signor Gatti has placed himself on record that while he is willing to concede that opera is now given on the stage of the Metropolitan better than it is given anywhere else in the world, the prices, considering the character of performances at the Metropolitan, are below those which prevail in foreign cities, considering their standard, and the artists presented. Whether this fore-shadows a still further raising of the prices at the Metropolitan next season one cannot tell.

One thing is certain—that while the directors at the Metropolitan are not ambitious to make money, and are fully satisfied if the expenses of the season are met, and should there be any profit are always ready to put it into scenery or securing even better artists, while this is true, as I said, I have reason to believe that Signor Gatti's consuming ambition is not only to give the best opera at the Metropolitan in New York, but to so manage it that it shall not entail a deficit.

Last season he was hampered in several ways. In the first place, he still had on his hands a few of the old Ciani and Dippel contracts, some of which he regarded as being excessive. Then, also, he had the competition of the Century Opera Company, which certainly took away some of the income of the Metropolitan, and if the new program is adhered to, of giving opera in foreign languages at the Century, as well as in English, it is likely to take away even more of the income of the Metropolitan people, if times continue to be as they are at present.

* * *

Among the interesting developments in the operatic season in Europe of late, outside of the phenomenal success made by Director Russell in Paris, is the extraordinary success of Chaliapine, the great Russian basso, in the Russian Opera, which is now being given at Covent Garden, London.

You would not believe it, but they have raised the prices for Chaliapine so that, for the first time in many, many years a basso is drawing more money than even such a great tenor as Caruso.

The eminent critic of the New York *Evening Post* suggests that Mr. Chaliapine should be made a member of the Metropolitan Opera Company. He was a member of it some years ago, and made an extraordinary artistic success, though some of the papers and some of the subscribers did not like his realistic costume—or lack of it—when he appeared as *Mephistophele*.

At that time I did not think Chaliapine was appreciated here at his full artistic value. It is certainly interesting to notice that London should proclaim his genius and make him the vogue, after New York had practically given him the cold shoulder. This scarcely speaks well for our artistic taste.

Another development of the operatic situation abroad is the growing popularity of Mme. Edvina. You remember, she was with Russell's company last year and made a number of notable successes. She is a Canadian by birth, I understand, and was born in Vancouver. In private life, you know, she is the Hon. Mrs. Cecil Edwardes, sister-in-law to Lord Kensington.

Jean De Reszke deserves credit for some part of her success. Although she has been on the stage only about five years, having made her début as Marguerite in "Faust" in Covent Garden, London, in 1908, she is already considered one of the greatest operatic singers we have.

The music critics of Paris seem unanimous in their appreciation of her singing, and were particularly laudatory of her performance of the rôle of the heroine in Montemezzi's "L'Amore dei Tre Ré."

* * *

Just now the papers are full of reports of the lawsuit which our popular friend, Mme. Schumann-Heink is bringing against her husband, Mr. Rapp, who was, I believe, a Chicago newspaper man at one time. Mr. Rapp has brought serious counter-charges.

I will not go into the matter further than to assure Mme. Schumann-Heink

that the sympathy of the general public is absolutely with her.

The matter has special interest for the reason that it shows the attitude of the general press toward people in public life, and how their most private affairs are exposed to a limelight which is not thrown upon the private lives of others.

If hundreds of thousands of people get a wholly false view of the lives of professional people, particularly of great artists, it is due to the fact that the press to-day considers it serves a public interest by printing the most minute details about them.

It can be said, of course, that in the end it is all more or less advertising, and that all that most people remember is the name of the person involved, the details and scandals being afterwards forgotten. At the same time little or no consideration is shown for the feelings of those who are exploited to satisfy curiosity, and who, from the very nature of their work and the strain that it imposes upon them, are generally more nervous and sensitive than ordinary persons in private life.

* * *

A very interesting sidelight upon the attitude of the Pope and of the Curia in Rome to professional people is shown in a special cable from Rome to the *New York American*, in which it is stated that the failure of Mgr. Bruchesi, Archbishop of Montreal, to secure the Red Hat, which was given to Mgr. Begin, Archbishop of Quebec, is regarded in Rome as a warning to all prelates who engage actively in the political affairs of the country in which they reside.

Furthermore it is stated that among other reasons which caused the archbishop to be turned down is the fact that Mgr. Bruchesi had virtually established a dramatic and musical censorship in his diocese, and had insisted that every traveling company visiting Montreal should submit a list of the plays or operas it intended to give, failing which the archbishop would issue an order forbidding Catholics to attend the performances.

In one case, it is said the archbishop went to the extent of revising Sardou's "Tosca," both in the play and operatic form. Impresarios who refused to submit to his dictation were virtually driven to the wall, or from the field. In the same way Lois Fuller, the dancer, was forced to leave the city with her troupe, although there was nothing objectionable about her production.

The attitude of the Catholic Church in Europe has always been broad and tolerant towards musical and dramatic performances. It has left the censorship of such productions very much to the local or state authorities. In the United States and Canada, however, there has been a strong disposition shown by some prelates of eminence to take the position of censors in the interest of public morals. Indeed, not only prelates of eminence, but parish priests have gone so far as to speak from the pulpit regarding certain performances, advising their congregations to refrain from attending them.

It would certainly be interesting to discuss whether such action indicates a higher standard of morals in this country than exists in Europe.

* * *

Max Smith, of the *New York Press*, is authority for the statement that Warren R. Fales, the well known and distinguished conductor of the American Band of Providence, R. I., and a man of means, is negotiating to bring Arthur Nikisch and his orchestra to this country again.

Why?

While Mr. Fales's good intention may be commended, it seems to me that such an enterprise is wholly unwarranted. With such conductors here as Stransky, Damrosch, Kunwald, Muck, Stokowski, Hadley, Zach, Stock, Oberhoffer, Rothwell and others, we do not need Mr. Nikisch, and the very best proof of this is, that although Mr. Nikisch had the support of the press when he was here before Mr. Fales is generally credited with having lost from \$20,000 to \$30,000 by the venture.

This country is no longer to be exploited, even by men as eminent as Arthur Nikisch, unless they have something exceptional to offer. With all due respect, Mr. Nikisch's orchestra did not compare favorably with at least half a dozen orchestral organizations such as we have in this country to-day.

Such an enterprise, therefore, as Mr. Fales proposes could have certainly neither educational nor artistic value. Experience shows that it is not likely to have a financial one.

Perhaps, after all, Mr. Nikisch's desire to come to this country next season is not to uplift our musical life, nor to

make money, for, as is well known, he has more engagements now than he can possibly fill.

Suppose you try to guess what the real motive is!

* * *

Letters from Italy announce that Claude Cunningham, who has been in Europe for some time past, on account of his health, is again in prime condition and that when he returns to this country he will astonish his friends.

Recently Mr. Cunningham made an address in Nice before nearly two hundred of the best people in the town, after a luncheon with Mme. Sembrich. In this address he referred at length to the work being done by the editor of *MUSICAL AMERICA* in the interest of the American musicians, and the cause of music itself in America. Cunningham is to speak again at Interlaken next month and in Berne the last of August.

So, you see, your editor's propaganda is being carried forward by faithful friends in Europe, as well as in this country.

So we may expect Mr. Cunningham back with us again this Fall—at which none will more thoroughly rejoice than

Your

MEPHISTO.

MAY MUKLE IN NORMANDY

English Cellist, Who Will Tour America, Now on Vacation

May Mukle, the eminent English cellist who has been heard in America many times and whose successes were pronounced, is spending her vacation with a musical friend, tramping in Normandy. Her vacation is being taken in the interim between her many concert appearances



May Mukle, English Cellist, Tramping in Normandy for Her Vacation

in England and on the Continent and is preparatory to her forthcoming American tour under Haensel & Jones.

Miss Mukle will return soon to London for the concert season in that city. Many engagements have been booked by her English managers. Her most recent appearances were with the Balliol College Musical Society and in the provinces with the Ipswich Orchestral Society and in Yeovil, Somerset. In her Ipswich appearance her technic and intonation and her big tone occasioned much comment. She played Dunhill's "Capricious Variations" brilliantly.

Boston Artists in Institute Program at Manchester, N. H.

BOSTON, June 6.—Katherine Ricker, contralto; Willard Flint, basso, and George Boynton, tenor, three prominent Boston soloists, the latter singer a professional student at the Arthur J. Hubbard studios, this city, journeyed to Manchester, N. H., on Wednesday, May 27, to assist in a concert there given by the Manchester Institute of Arts and Sciences, where music is a prominent factor. The program was presented by the Institute chorus of eighty voices and an orchestra numbering thirty-five, and consisted of Gade's "The Crusaders," with the above named artists as solo singers. This work was followed by highly artistic song groups by Miss Ricker, Messrs. Flint and Boynton, and two numbers by the orchestra.

W. H. L.

Karl Burrian, the Wagnerian tenor, has made his home in Buda-Pesth, where he will sing at the Opera.

AROUSES ANGER OF CHICAGO MUSICIANS

Alleged Discrimination by Federated Clubs in Favor of Eastern Artists Resented

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, June 8, 1914.

INDIGNATION has been expressed by local musicians regarding the attitude of the chairman of the music committee of the Federation of Women's Clubs, Mrs. George Benedict Carpenter, towards Chicago artists.

Mrs. Carpenter has had in hand the arranging of the music programs for the biennial meeting of the Federation of Women's Clubs, which is being held in this city, and while a large appropriation for music was subscribed, the chairman found that she could hardly afford to pay for local musical members, excepting Mrs. Fannie Bloomfield Zeisler, and secured the services of a number of the leading Chicago artists, who volunteered their services. When it became known, however, that she had contracted for several Eastern artists' services and paid them their usual fees, the Chicago artists unanimously withdrew from participation in the programs, especially as those who had volunteered were regarded, at least artistically, as the peers of those with whom the chairman of the music committee had contracted for liberal remuneration.

The action of the local artists has been approved unofficially by all their colleagues in this city, and officially by the Society of American Musicians in its open meeting, held last Monday evening.

The Hyde Park Travel Club of Chicago will give a course of concerts through the Briggs Musical Bureau next season. The artists to appear are Anita Carranza, Mexican soprano; Lillian White, Ethelyne Smith, Clara Louise Thurston and Hattie S. Field. Prof. Michelson, of Paris, who is to lecture on the advantages of Paris as a place for musical study, will give a special

lecture on Mexico at the time Miss Carranza appears. He has just returned from a ten-months' tour in Mexico.

Haensel & Jones announce that they have completed negotiations with George Hamlin by which the eminent tenor will be brought to America for a limited number of engagements in the Spring of 1915.

Alice Zeppilli, prima donna soprano of the Chicago Opera Company, has been engaged by Ernest L. Briggs for a concert tour during October next. She will visit the five cities in which she took Mary Garden's roles at short notice during the last trans-continental tour of the Chicago Opera Company. Her tour will extend from New York to Denver and she will be accompanied by a cellist and pianist as assisting artists. She will also appear in Chicago in recital early in November.

At the commencement concert given by the Villiam American Violin School, June 8, at Kimball Hall, "River Legend" (new) by Franz C. Bornschein, of Baltimore, was performed by the violin class in unison. This work is dedicated to A. Walter Kramer, of New York.

Officers elected for 1914-1915 by the Amateur Musical Club of Chicago are: President, Mrs. Rossetter G. Cole, first vice-president, Mrs. F. S. Bagg; second vice-president, Mrs. George W. Dixon; secretary, Kate P. Richards; treasurer, Mrs. Charles F. Everett.

Ethelyne Smith, an American soprano, who appeared at the Fine Arts Theater last season, has been re-engaged for a second Western tour under the management of E. L. Briggs. She has just closed a successful season with two engagements in Manchester, N. H. Next season she intends to continue giving her programs of American composers throughout the Central West, appearing before clubs and universities. In her program of American women composers, Miss Smith uses songs by Margaret Ruthven Lang, Mrs. H. H. A. Beach, Mary Turner Salter, Lola Carrier Worrell, Mabel W. Daniels, Carrie Jacobs-Bond, Gena Branscombe, Fay Foster, Dagmar DeC. Rubner, Helen L. Holcombe-Harriet Ware, Jessie L. Gaynor, Helen Hopekirk, Teresa Garrison, Alice C. D. Riley, Mary Mapes Dodge and Abbie F. Brown. She has been engaged for the Metropolitan Artist Series at the Fine Arts Theater in a song recital on November 15. MAURICE ROSENFELD.

Marie Hoover-Ellis Pianist

Available for engagements during 1914-1915. Address 336 West Marquette Boul., Chicago.

Comments of the Critics:

The American artist, Marie Hoover-Ellis, has a highly developed technic and a delightful musical understanding. This she at once demonstrated in a wonderfully clear rendition of the Bach-Liszt fantasia and fugue in G minor and in the Chopin B minor sonata, the technical difficulties of which were surmounted with the greatest ease.—*Dresden Sachische Dorf-Zeitung*.

Marie Hoover-Ellis has great technical proficiency and a warm tone which was particularly pleasing in compositions requiring mood. The audience was most enthusiastic, demanding many recalls.—*Dresden Journal*.

Marie Hoover-Ellis played the Grieg A minor concerto with elegance and refinement.—*Leipzig Abend-Zeitung*.

Marie Hoover-Ellis has a splendid technical equipment. We have seldom heard the Bach-Liszt fantasia and fugue (G minor) played with such clarity. The Chopin B minor sonata evinced poetic insight and soulfulness.—*Allgemeine Zeitung, Dresden (Elb-Tal Abend-Post)*.

Marie Hoover-Ellis plays with a beautiful, full, round tone which gave particular pleasure in the large movement of the Chopin B minor sonata.—*Dresden Rundschau*.

Marie Hoover-Ellis has marked pianistic ability of decided poetic vein to which she adds an unfailing memory and great security in execution.—*Dresden Guide*.

The artist scored a distinct success. She played the Grieg A minor concerto with warm satisfying tone and showed admirable artistic attainments, particularly in the working out of wrist staccato and passage technic as well as in the tone production. Tenderness and delicacy characterized her interpretation.—*Leipzig Nachrichten*.

She has a great deal of technical facility combined with sensitiveness to the composer's moods.—*The Times*, Nov. 9, 1912.

Her performance of the Liszt arrangement of Bach's fantasia and fugue in G minor had all the virility and breadth of style which are features of the playing of those who have acquired her master's special piano method. But she has more than technical brilliancy, for Chopin's sonata in B minor was given with a keen appreciation of its external beauty.—*The Standard*, Nov. 9, 1912.

She boasts a brilliant technic which enables her to make light of the most formidable difficulties. The way in which she played the finale of Chopin's B minor sonata could have been taken alone as conclusive evidence on this point, even if Chopin's work had not been preceded by Liszt's transcription of Bach's fantasia and fugue in G minor. In addition, she is possessed of abundance of that quality which



Photo by Pauline Hamilton

is conveniently, if not too felicitously, summed up in the musical jargon of the day as temperament.—*Westminster Gazette* Nov. 9, 1912.

Marie Hoover-Ellis impressed her listeners that she has abilities of uncommon order.—*Referee*, Nov. 10, 1912.

The artist displayed more than ordinary technical proficiency. Miss Ellis' temperament is also a factor in her successful interpretations.—*The Morning Advertiser*, Nov. 11, 1912.

By vitality and technical brilliancy, the piano playing of Miss Hoover-Ellis at Bechstein Hall last night conveyed definite impression of individuality.—*Morning Post*, Nov. 9, 1912.

Her performance of Chopin's B minor sonata was externally brilliant.—*Daily Express*, Nov. 9, 1912.

In the Bach fantasia, as in the Chopin B minor sonata, Miss Ellis gave herself up to the pleasurable excitement of overcoming difficulties. Her technic was free and brilliant, and she allowed it to dominate her playing. She put plenty of depth into her version of Brahms' G minor rhapsody.—*The Globe*, Nov. 9, 1912.

Miss Ellis has a very distinct temperament of her own, and in everything in the program last night, from the Bach-Liszt number already mentioned, to the delightful excerpt from a Rhene Baton Suite, that temperament was vigorously expressed.—*Daily Telegraph*, Nov. 9, 1912.

Her playing of Liszt's transcription of Bach's fantasia and fugue in G minor had an admirable virility and breadth, while Chopin's sonata in B minor was given with earnestness of feeling and an expressive use of color.—*Sunday Times*, Nov. 11, 1912.

MISS

Maggie Teyte

Triumphs as "Oscar" in "Un Ballo in Maschera"

GIL BLAS, May 18th—Mme. Teyte, one of Jean de Reszke's most talented pupils, has won her auditors by the charm of an organ of exquisite freshness and by a refined art, recalling the best days of the great artist, her master.

Excelsior, May 17th—It would be impossible to impart to the role of the Page Oscar more charm than Mme. Maggie Teyte gives it. Her voice is of an exquisite fineness.

L'Eclair, May 18th—Finally, we again had the pleasure of seeing Miss Maggie Teyte, whose former success at the Opera Comique in "Pelleas and Melisande" we had not forgotten. In the role of the Page Oscar, she appeared, last night, altogether charming. She acted and sang the role ravishingly and the public rightfully thunderously applauded her.

Le Gaulois, May 17th—The return of Miss Maggie Teyte has been made a festival occasion; she has not been heard here since she produced "Pelleas" at the Opera-Comique. With such spirit, with what taste, with what vocal surety did she sing the role of the Page Oscar! The "canzone" of the fourth act was performed by her in a delicious manner.

Le Matin, May 18th—The public feasted on the delicious soprano, clear and expressive, of Miss Maggie Teyte.

New York Herald, May 17th—Miss Maggie Teyte sang the music of Oscar delightfully and looked a most winsome page.

Daily Mail, May 17th—Miss Maggie Teyte as Oscar, not only sang with the sweetness and artistic feeling which we are now accustomed to expect from her, but she looked charming.

Paris-Midi, May 15th—After an absence of almost four years, Miss Maggie Teyte will be heard next Saturday at the Theater of the Champs-Elysees, in the role of Oscar in the "Masked Ball." Those who were present last year at the festival held in honor of Verdi at Parma, will remember the success that this great artist made then, but for Parisians, as well as for her London admirers, she will always be unforgettable as Melisande, who came one fine evening and so unexpectedly enchanted them. One could not recognize her, and those who had applauded Mary Garden, asked themselves, not without anxiety, into what sort of hands such a strange and delicate role could have fallen. Miss Maggie Teyte undertook to show them that youth, grace, a pure and elastic voice, of caressing timbre, could produce miracles. The second Melisande, more natural through her simplicity, still more mysterious, added a new charm to the drama of Maeterlinck and enriched the melopoeias of Debussy with a more tender poetry. Wrapped about with long hair whose heavy mass hid her slightness, she brought an unknown emotion to the attention of those who heard her. In the scene of the tower, that of Arkel, near the edge of the fountain of the "Blind Men," Miss Teyte found a personal note which revealed dramatic force hidden beneath melancholy. She created Melisande: Melisande was finely given by her.

Touring the United States in Concert and Opera
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MUNICH HAS FIRST "PARSIFAL" ON WAGNER'S 101ST BIRTHDAY

Spirit of Devotion Dominates Initial Public Performance under Bruno Walter's Baton—Defects in "Authentic" Setting—Americans for Festival Roles—Kaiser Praises Mme. Cahier—Unknown Haydn Symphony Heard

Munich Bureau of Musical America,
Tengstrasse, 33/IV,
May 26, 1914.

THE great musical event of the week in Munich was the presentation of "Parsifal" on May 22, the hundred and first anniversary of Wagner's birth. The opera was given in the big Prinzregenten Theater in the outskirts of Munich and was attended by the Court and most of the social world. Although this is the first public performance of "Parsifal" in Munich thirty years ago King Ludwig II had several private performances of the work in the Court Opera here, so that in reality this was the ninth time that "Parsifal" has been played in Munich.

A new curtain, blue in color and specially designed with emblematic doves for "Parsifal" performances, was used for the first time. The acoustical arrangements had been altered, too, insofar that the big shield, which hides the orchestra as at Bayreuth, had been rebuilt according to suggestions of Bruno Walter, the general director of music in Bavaria. He had had the shield built shutter-wise, which permits the passage of sound while still hiding the orchestra.

A wonderful spirit of devotion dominated the whole performance of the opera. For fully three minutes after the lights were extinguished an absolute silence reigned throughout the big auditorium, and only then, when the audience had thus been taken away from the ordinary things of life, did the overture begin. The orchestra once more proved itself a wonderful instrument in the hands of the masterful conductor, Bruno Walter. Frau Mottl-Fassbender was very strong as *Kundry*, in which role she created a wonderful character. As always, she showed herself consummate in dramatic ability, in which she so much resembles Mary Garden. Herr Bender as *Gurnemanz* was extraordinarily fine, and the mighty tones of his beautiful voice have seldom been heard to better advantage. The *Flower-maidens* were especially to be commended. The parts were sung by such artists as Mmes. Bosetti, Kuhn-Brunner and Ivogün, and the blending of their voices was ideal.

The setting was in part felt not to be equal to that in New York. The interior architecture of Monsalvat was garish, with its blue and gold and red, and the flower-garden was too glaringly realistic. One felt that there was needed a touch of the potent magic of Max Reinhardt. And still we have been assured

that everything was in direct accord with the innermost wishes of Wagner himself, for Professor Fuchs, who man-

Mme. Cahier scored another great success during her recent appearance as "guest" in Wiesbaden. The German Emperor was present at the performance of "Lohengrin" and sent for Mme. Cahier to congratulate her between acts. He assured her again of the great pleasure he has in hearing her in the rôle of *Brangäne*, and praised both her dramatic ability and her artistic singing. At the end he thanked her and with a warm handshake wished her "Auf wiedersehen!"

Jan Sickesz, the Dutch pianist, who is to play in America next Winter, has just left Munich for the Summer. Con-

ner is best known perhaps through his opera, "Der Arme Heinrich," of which the Court Opera in Munich is about to put on a revival.

It is seldom nowadays that we can hear a new work by Haydn, but such was the case in the Tonhalle last Saturday evening when Richard Hagel of Brunswick conducted the Konzertverein Orchestra. An unknown symphony by Haydn was found in the Court Library at Donaueschingen last year, and now had its first hearing in Munich. It proved to be a true Haydn symphony, very lovely melodies and characteristic treatment of its themes.

MURRAY SHEEHAN.

MONTGOMERY APPROVES ITS FIRST CHAUTAUQUA

Marcus Kellerman Among Attractions in Alabama Capital—Cadman Cycle by Treble Clef Club

MONTGOMERY, ALA., June 1.—Montgomery held its first Chautauqua recently under the direction of W. G. G. Benway, of Evanston, Ill., the attractions being furnished by the Redpath Bureau of Chicago. During the seven days many prominent entertainers appeared, and among the musical attractions was Marcus Kellerman, baritone, and A. L. Shyman, pianist and accompanist. Mr. Kellerman gave an interesting little talk on how the Prologue to "Pagliacci" came to be written and data regarding Harriet Ware's "Mammy's Song" and the story of the "Two Grenadiers." Mr. Kellerman is doing a splendid work in the musical uplift of the cities that he is appearing in, which amount to about 133. His pleasing manner and splendid baritone voice won him immediate favor. As a pianist and accompanist, as well as a composer, Mr. Shyman was highly praised. His description of the Poldini "Doll Valse" number added greatly to the enjoyment of his listeners.

Another splendid attraction was the Cathedral Choir, composed of Misses Palmer and Boetheldt, sopranos; Misses Wright and Rose Fallon, altos; Messrs. Holberg and Smithson, tenors; Messrs. Benjamin and Thomas, bass, and A. L. Shyman, pianist. Their program included various ensemble numbers and solos. This is one of the best singing aggregations heard here in many a day. The ensemble work was splendid and the attack most precise. "Home to Our Mountains," from "Trovatore," sung by Miss Fallon and Mr. Smithson, proved to be a most popular number. Montgomery will have another Chautauqua next season.

The Treble Clef Club gave a benefit concert a few evenings ago, when the chorus presented the Cadman "Indian Songs" as choral numbers. Among the soloists were Mrs. F. B. Neely and Mrs. Stuart Washburn, sopranos; Adeline Moses and Eloise Cromwell, contraltos, and Mr. Riley, baritone. The chorus of thirty was under the direction of C. Guy Smith, with Mrs. C. G. Smith as accompanist.

J. P. M.



Jan Sickesz, Dutch Pianist, to Tour America Next Season. Photographed in His Studio

aged the whole performance, was trained by Wagner.

Munich Festival Plan

The next performance of "Parsifal" will take place on June 4, when Berta Morena, who has now returned from her Covent Garden engagement, will sing the rôle of *Kundry*. During the festival this Summer "Parsifal" will be sung six times, July 31, August 10, 19, 28, September 7, 15, thus both opening and closing the festival. Edyth Walker will appear as *Kundry* at most of these performances, and Marcella Craft is to be one of the *Flower-maidens*. There will be two complete cycles of the "Ring" and three performances each of "Tristan" and "Meistersinger," besides nine performances of the Mozart operas in the Residenztheater. Mme. Charles Cahier will be heard in the rôles of *Erda*, *Brangäne* and *Magdalena*; Maud Fay as *Freia*, *Sieglinde*, *Gutrune*, the *Countess* in "Figaro," *Donna Anna* and *Fiordiligi*. Edyth Walker will sing also *Brünnhilde* and *Isolde*.

trary to his usual custom he will not go to Gmunden this year. For seven years he has spent the heated months in that court center, playing frequently for the Duke of Cumberland. Now he feels that he needs rest, however, and so he has gone to Cortina in the midst of the Dolomites, to prepare his programs for next Winter. He will spend a few days in Munich later on, then sail on October 17 from Boulogne for America.

Pfitzner as Accompanist

Unusual interest attached to the concert given on May 18 by Dr. Paul Kuhn and his wife, Frau Kuhn-Brunner, both of the Court Opera, from the fact that Hans Pfitzner, the well known Munich composer, was to play the accompaniments, and a number of his songs were to be given. Unfortunately Dr. Kuhn was too hoarse to sing, and his wife was thus forced to give the whole program alone. She sang songs by Pfitzner and Hugo Wolf, displaying a sweet lyric quality which won the enthusiastic approval of the large audience. Dr. Pfitz-

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ECHOES OF MUSIC ABROAD

Royal Prussian High School of Music Accused of Favoring Foreign Candidates for Admittance
—Small Remuneration Offered to Violin Teachers in French Provinces—Berlin Enjoying
a Caruso Joke at Society Leader's Expense—Marguerite Sylva Sings "Salomé" in Munich
in Honor of Richard Strauss's Half-Century—200,000 London School Children Learning
to Play the Violin

THE invasion of musical foreigners once more received official attention the other day when the Prussian Diet discussed criticisms made concerning the manner in which the Royal Prussian High School of Music is run. "Complaint has been made that in the admitting of new students foreign candidates are favored, to the disadvantage of those of Prussian birth or belonging to any of the other states in the German Empire. The plea has been advanced that foreigners should be given an opportunity to enter only when there are not sufficient local applicants to complete the student personnel, and it is pointed out that in this respect of loyalty to the domestic product first the Paris Conservatoire put the Prussian institution to shame, inasmuch as it is only by way of the greatest exception that the Conservatoire will admit a foreign pupil.

Then the fact that women teachers are engaged in preference to men, in the general rule, has also aroused resentment, even as has the fact that the new teachers engaged are in any case for the most part foreigners. In the Autumn of 1912 every male applicant for a position on the staff was rejected, and among the rejected ones was the son of a celebrated pianist, whose presence at the institution would have been a good advertisement for it. Another subject for criticism was the adopted custom of excluding the critics and the public from the institution's regular concerts, but "in view of the doubtful character of the performance" this policy, while theoretically disapproved, was found to be quite comprehensible.

* * *

FOR aspiring young music students in France there can be little encouragement in the remuneration offered by music schools in that country to teachers. There recently appeared in a French musical periodical an advertisement inserted by a school of music in a large provincial town, offering a position on its staff to be competed for by violin teachers who have attained their majority, the terms to be as follows:

A yearly salary of \$240 as teacher of the violin and viola; \$60 as director of an ensemble class for the practice of chamber music, and \$80 as leader of the orchestra in the local theater, making a grand total of \$380 per annum. An alluring prospect!

But frequently the honor attached to a position is regarded as compensating for the meagerness of the salary in French appointments. Only lately Julien Torchet, writing in *Musica*, published in Paris, made the statement that Massenet received but \$600 a year for teaching composition at the Paris Conservatoire, while Raoul Pugno was never paid more than half that amount for the instruction he gave there in the pianoforte department, and other emoluments have been equally low as a rule. For preparatory violin classes the annual salary paid by the Conservatoire to a teacher just beginning is \$120, but even this is by no means the lowest return given, as some teachers of singing and solfeggio teach for nothing.

* * *

FROM Berlin comes a new Caruso story now afloat in the Kaiser's capital on the Spree. The scene is laid in the drawing-room of a well-known Berlin society woman, a Baroness So-and-So, on the occasion of the tenor's last visit to Germany last Autumn.

Caruso had heard of his hostess's penchant for artist-lions and her little habit of requesting them to show off their professional wares when they accepted her invitations to her house. So wandering

absent-mindedly toward the piano and leaning over it as if to admire some paintings on the wall beyond, he slyly and silently closed the instrument, locked it and slipped the key into his pocket. Nobody noticed him, according to the version of the story given by the London *Observer's* correspondent.

night ago judgment was reserved for a month. The case was first heard before the Milan courts in January of last year, the singer's claim being then dismissed with costs. He is suing the specialist, it will be remembered, for \$200,000 for damages because of certain statements the physician is alleged to have made in



Paris Opera Lovers Waiting to Buy Seats for Boston-Covent Garden Company's Performances

The season of opera in the original tongue being given at the Théâtre des Champs-Elysées by the combined Boston and Covent Garden forces under the administrative direction of Henry Russell is proving to be something in the nature of a sensation in the Paris Opera world. Despite the attitude of resentment, unexpressed or expressed, in some quarters, the interest of the general public in the performances is increasing as the season progresses. Wagner lovers especially welcomed the opportunity of hearing German music drama in the original tongue. The picture shows the line forming to await the opening of the sale of seats for the series of German performances.

The inevitable ensued. The Baroness asked Caruso to sing. He was willing, all smiles, to oblige. The hostess strode to the piano, motioned a lady to come forward and accompany the singer and herself essayed to open the piano. It seemed hermetically sealed. The key could be found nowhere. Caruso proposed sending for a locksmith and breaking into the instrument. But the Baroness objected to this, and offered obsequious apologies to her guests—and to Caruso—for the mysterious mishap.

When the tenor left the house he quietly dropped the key on the table of the reception-hall and disappeared.

When Caruso's case against the Italian throat specialist, Dr. Della Vedova, came up before the Court of Appeals a fort-

an interview in the *Corriere della Sera*, after he had performed two operations on Caruso's vocal cords.

Caruso contends that because of these statements he failed to secure several important contracts and, in addition, was put to the inconvenience of proving to the alarmed managers of the Metropolitan, the Berlin Royal Opera and other opera houses at which he was to appear that the reflections made on his voice were utterly groundless.

* * *

UNDoubtedly one of the more interesting features of the Beechams' Russian season at Drury Lane, London, will be next Monday's production of Rimsky-Korsakoff's ballet-opera "Le

Coq d'Or," the last work of a prolific master. On account of one exotic scene this work was denied performance by the Russian censor, and the composer, whose death occurred very shortly after he had completed it, never saw it on the stage.

The Paris production of the "Coq d'Or" by the Russian ballet troupe now at Drury Lane was delayed first by a fire in the opera scenery stores in Moscow and then by the "holding up" of the costumes and stage properties at the frontier. The action takes place in a circus but the principals are outside the ring. Each of the leading rôles is doubled and is represented by both a singer and a dancer. While the latter is dancing his lyric "double" sings in a gallery above his head.

* * *

LAST week Richard Strauss's fiftieth birthday was celebrated with a festival in Munich, one feature being a performance of "Salomé" with a new *Salomé* in the person of Marguerite Sylva, who makes her headquarters in Paris nowadays. The former comic opera star and later *Carmen* has also been singing *Manon*, *Nedda* and *Marguerite* during her visit to Munich. This engagement followed an appearance she had in Brussels at the desire of the king and queen of the Belgians, who had her come from Paris especially for the gala performance arranged in honor of the visiting king and queen of Denmark.

The Boston Opera's French conductor for two or three seasons, André Caplet, is to be one of the conductors at the Paris Opéra during the new régime that will be inaugurated next January. Ruhlmann, from the Opéra Comique, is to be the chief conductor and his associates, in addition to Mr. Caplet, will be Gabriel Grovlez and Pierre Monteux, who has acquired prominence through the popular symphony orchestras he has made more or less of an institution in Paris. His orchestra is the one serving just now at the Théâtre des Champs-Elysées for the Boston-Covent Garden season.

* * *

THE brewing of musical atmosphere goes on apace in Berlin in Summer as well as in Winter. For two or three years past the Philharmonic Orchestra in return for a municipal subvention has foregone its Summer sojourn in Schoeningen and given concerts in the Berlin parks. Now, in addition to them the citizens have the ministrations also of the Blüthner Orchestra to keep them from growing rusty in their knowledge of the master works of the classics. Only a nominal admission price—about seven cents—is charged.

* * *

WHEN Richard Strauss's "Festliches Praeludium"—"that piece of inflated sonority," as someone has called it—was first produced in Vienna attention was called to the aerophor, a new invention for enabling the player of a wind instrument to sustain his notes *ad infinitum*. The device was not used in performances of the work in this country. The inventor, according to *Musical News*, is a flutist in the Grand Duke of Mecklenburg-Schwerin's orchestra.

The apparatus consists of a small bellows worked by one foot; to it is attached a rubber tubing terminating in a small metal reed fixed near the mouthpiece of the instrument. This reed is taken into the mouth together with the reed or mouthpiece of the instrument played. The air from the player's lungs is prevented from passing into the bellows by a stopcock in the tubing. The rest of the description is thus given in the inventor's own words:

"When you breathe through the nose the soft palate drops involuntarily, preventing the ingress of air, smoke or other gaseous medium. A wind-instrument player breathes through his mouth. He must, since it is a physical impossibility to emit air from the mouth and receive it through the nose at the same time. Were this not so there would be nothing to prevent him from sustaining an unlimited number of passages. With the attachment that I have designed a musician may breathe through his nose and keep his lips in the proper position

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

out depending upon the performer for its volition. His muscles are free for the time being and he may rest before taking his next supply of air *through his nose*. "An objection frequently raised is that the air from the bellows is bound to be dry and cold, thereby rendering the lips unfit to perform their duties. To obviate this difficulty I have designed a small metal box which fastens to the bellows. Before passing into the tubing the air must proceed through a little compartment at the top of this box. This compartment is filled with about an ounce of water. The space beneath is taken up by the electric light connected with the equipment of every musician's stand. The bulb heats the box rapidly and warms the water through which the air from the bellows must pass. The result is that the air is warm and moist when it enters the performer's mouth."

Whether the apparatus is of any artistic value remains to be seen. Though it is claimed for it that it will ease the strain experienced by players of instruments that require a very gentle expulsion of breath, it seems doubtful that the idea of carrying aerophors around with

MARION (IND.) FESTIVAL

Local Choral Society and Visiting Soloists Well Received

CHICAGO, June 8.—The Marion (Ind.) May Festival, held last Monday under the auspices of the Marion Philharmonic Choral Society, consisted of two artistic concerts under the direction of P. Marinus Paulsen, conductor and composer.

The afternoon concert was devoted to orchestral and choral selections and vocal, violin and piano solos, the visiting artists earning for themselves a large share of praise. Mme. Louise Farrari-Sametini, the English violinist, was heard in pieces by Wieniawski, Wilhelmj, Massenet and Kreisler, and disclosed a fine command of her instrument. Zerline Muhlmann, pianist, was especially successful with the "Faschingsschwank," by Schumann. She also supplied the accompaniments for Mme. Farrari-Semetini most sympathetically.

In the evening's program Mabel Sharp Herdien, soprano, was an admired soloist in several groups of songs, and the festival was concluded with a cantata, "Love Triumphant," by the conductor, Mr. Paulsen.

M. R.

Contralto Leads National Anthem at College Celebration

E. Eleanor Patterson, the American contralto, shared the honors with Senator Willis of Ohio upon the occasion of the recent laying of the corner stone for the Lehr Memorial at the Ohio Northern University, Ada, O. Toward the close of the ceremonies the president, Dr. Smith, recognizing Miss Patterson in the audience, called her to the platform and urged her to lead the large assemblage in the singing of "The Star Spangled Banner" as befitting the occasion. Without accompaniment the contralto sang the verses while the great audience of faculty students and friends joined in the chorus.

Richard Platt, the Boston pianist and teacher, presented a class in recital at the Harvard Musical Association, on May 28. The students played a distinguished program, giving artistic performances. In the E Minor Concerto of Chopin, played by Jessie Kyle, Mr. Platt played the second piano accompaniment.

them wherever they go will appeal very strongly to them.

IT is estimated that under the aegis of the National Union of School Orchestras in England there are 200,000 children learning to play the violin in the council schools of London and what Londoners call the "home counties."

About once a year vast numbers of these young fiddlers have an opportunity at Crystal Palace of showing how well they can play in unison.

As yet violoncellists have been conspicuously absent on such occasions. Down in Italy, however, 'cellists have had their innings lately, for at a concert given in Padua the other day several pieces were played by twenty-five 'cellists in unison. A concerto also—Carl Goldmark's—was played in unison by the most accomplished twelve of the twenty-five and, according to the *Monde Musical*, the audience was much impressed by the performance.

REVIEWERS of London's musical doings would like Josef Holbrooke, the composer of "The Children of Don," to explain just what he means by his latest phrase—"lymphatic critics."

J. L. H.

PEABODY SUMMER SESSION

Strong Teaching Staff for Six Weeks' Work at Baltimore School

BALTIMORE, June 8.—There will be a large enrollment for the Summer School of the Peabody Conservatory of Music, which begins on July 1. Every mail brings requests from different parts of the country for instruction with George F. Boyle, the concert-pianist, who will head the piano department. This season it has been necessary to establish a course for advanced pianists with eight in a class. Gustav Strube, the conductor and composer will direct classes in instrumentation and score-reading. Courses in ensemble playing and instruction on the 'cello will be in charge of Bart Wirtz, the Dutch 'cellist, and the violin department will be looked after by J. C. Van Hulsteyn. Charles H. Bochau has been re-engaged as teacher of singing.

Frederick R. Huber will manage the school, of which the director is Harold Randolph. The session will be for six weeks, from July 1 to August 12, the dates coinciding with those of the Johns Hopkins University, both schools co-operating and collaborating with the lectures and recitals, which will be given by eminent educators and musicians.

Detroit Soprano's Recital Gives Pleasure

DETROIT, June 5.—Olive Raynor gave her second recital before a Detroit audience on Tuesday evening, after a year of concert work and study under Boris S. Ganapol. Miss Raynor delighted all who heard her in this second appearance in the auditorium of the Ganapol conservatory which was crowded by those who had heard her the previous year when she made so favorable an impression. Miss Raynor is the possessor of a soprano voice of exceptional beauty and power. On the program were the scene and aria, "Ah, fors è lui," from "Traviata," the aria "Vissi d'arte," from "Tosca" and groups of French and American songs. One of her American songs, "A Debt," by Henri Matthes, was composed for Miss Raynor. She received hearty recognition for her impeccable diction, beautiful tone quality and the charm of her personality.

E. C. B.

Adela Verne, the English pianist, has gone to South America for a concert tour.

New England Successes of



JOSEPHINE KNIGHT SOPRANO

Courier-Citizen, Lowell, Mass., May 13, 1914—Miss Josephine Knight, who has often appeared here, again proved a singer who may be relied upon for an artistic interpretation of a role. Thoroughly versed in the score and the traditions of the part of Margarita, she was able to sing without recourse to the printed page. At all times her voice was in fine control. The tones were pure, and she colored them skillfully to suit the text. The plaintive simplicity of the "King of Thule" she gave with great charm, forming a striking contrast with the ecstasy of the Jewel song which was brilliantly done. (Faust.)

Lawrence, Mass., American, May 14, 1914—Miss Josephine Knight was a peculiarly appealing Marguerite. The voice possesses a silvery brilliant quality which reflects the spirit of youth. The beautiful "King of Thule" song she rendered with quaint simplicity, and the different moods of the rapturous Jewel song, and the tenderness of the love scene were exquisitely sung. The distraction of the betrayed maiden, as taunted by the devil she attempted to pray, was well suggested in her tones, and the final trio was sung brilliantly. (Faust.)

Springfield, Mass., Republican, May 17, 1914—In the *Inflammatus*, which gave the concert a brilliant ending, Miss Knight had a better opportunity, and with her clear and telling high notes, made her part stand out effectively above chorus and orchestra. (Music Festival.)

Providence, R. I., Bulletin, March 5, 1914—Miss Knight sang her numerous solos most satisfactorily, and in the obligato—the telling quality of her voice shone through chorus and orchestra with fine effect. (Children's Crusade.)

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UNIQUE NEWSPAPER PUBLICITY LEADS YOUNGSTOWN'S FESTIVAL TO SUCCESS

Conductor Symons Aided in Worthy Enterprise by Interest Stimulated by Special Musical Edition of Local Daily, Which Had an Article by John C. Freund as a Feature—This Concert Series Most Profitable of Four—Admirable Singing by Festival Choir

YOUNGSTOWN, O., June 1.—The fourth annual May festival, consisting of three concerts given by the Youngstown Festival Choir on the evening of May 26 and the afternoon and evening of May 27, from a popular standpoint proved to be the most successful yet held by the local organization. In addition to the choir the programs were furnished by the Russian Symphony Orchestra under the direction of Modest Altschuler, Marie Stoddart, soprano; Roy W. Steele, tenor; Brenda Macrae, contralto, and James Stanley, basso. All three concerts were attended by large crowds and it is reported that more than 10,000 admissions were recorded.

Youngstown's festivals, in the absence of an auditorium, are held at Idora Park in a large dancing pavilion, capable of seating 5,000 people. The acoustics are good and the hall makes an admirable place for the concerts.

The Youngstown Festival Choir is a potent factor in local musical circles. It is composed of 200 picked voices, well balanced and admirably coached by Prower Symons, the director and the man responsible for the forming of the organization some five or six years ago. Director Symons is deserving of an abundance of praise for his untiring efforts in furthering the musical interests in Youngstown. He has worked with unflagging zeal and in the face of absolutely disheartening conditions, until the May Festival is now looked forward to as the big treat of the musical year.

On account of the magnitude of the undertaking and the expense connected therewith, the festivals have never proved a paying proposition from a financial standpoint, but it is believed that this year's series will prove the most profitable ever held by the choir.

Local people interested themselves in a gratifying way and Director Symons in behalf of his organization publicly thanked them and the Youngstown *Vindictor*, a local newspaper, for the publicity given them. The *Vindictor* issued a musical edition on the Sunday preceding the concerts. This aided materially in working up the interest in the affair. It contained articles pertinent to the local situation as well as a general article by John C. Freund, editor of *MUSICAL AMERICA*.

Able Handling of Details

The instilling of a musical spirit in the hearts of Youngstown people has been largely a labor of love and at its best a thankless task. Musical attractions in the past have failed to be drawing cards and for this reason the element of chance enters largely into the success of any local musical projects. Director Symons was assisted largely in his work by F. W. Gedelman, the president of the Festival Choir, and Osborne B. Moore, the treasurer. All the details were handled in such a manner as to render the festivals an unqualified success.

Before an audience of about 3,000, which showed its appreciation by repeated and enthusiastic encores, the first concert of the series opened in a veritable blaze of glory. The program, while consisting of good music, was arranged for purely a popular appeal and offered a treat for lovers of melody. The program included the following:

Overture, "Mignon," Thomas; Largo from the "New World" Symphony, Dvorak; Vocal Quartet, "Night," Tschaikowsky; Soloists and Orchestra; "As Torrents in Summer," from "King Olaf," Elgar; "Cherubic Hymn," No. 3, Tschaikowsky; "Kerry Dance," Molloy, The Festival Choir, a Capella; "Peer Gynt" Suite, No. 1, Grieg; "Dance of the Hours," from "Gioconda," Ponchielli; "The Beautiful Blue Danube," Strauss, Festival Choir and Orchestra; "Andante Cantabile" for strings, Tschaikowsky; "Praeludium," Jaernfelt; "Dance of the Fairy Dolls," from "Nutcracker," Tschaikowsky, Mme. Rossini at the celeste; Quartet from "Rigoletto," Verdi, Soloists and Orchestra; two movements from the Caucasian Sketches, Ippolitow-Ivanow, "In the Aul," viola solo by Jacob Altschuler, "March Sardar."

The work of the choir both in its *a Capella* numbers, as well as the number with the orchestra, was exceedingly good. The chorus is well balanced and sings with discernment and precision. The work has improved to such a degree

over that accomplished last year that it was a revelation. The "Kerry Dance" took on new beauty, as presented by the chorus, and its performance of the "Blue Danube Waltzes" was delightful.

This also offered the first opportunity

big number of the Wednesday afternoon concert and it was given by the Russian Orchestra in a manner which merited considerable praise. Miss Macrae made a most pleasing impression on the audience in the aria from "Gioconda." She

In the "Creation" the members of the Festival Choir fairly outdid themselves, singing in a truly wonderful way and handling the difficult chorus work with a high degree of finish. The entire chorus and the orchestra followed Director Symons as a unit, and in "The Heavens are Telling" their work was such as to bring the audience to its feet in a burst of unrestrained enthusiasm at the close of the number.

Miss Stoddart proved herself an artist of high attainments by her singing of the soprano part. Mr. Steele sang with feeling and discernment, while Mr. Stanley sang the solos allotted to him in a dignified and impressive manner.

The success of the series of festivals has given an impetus to the choir and its work. For a while the outlook for the



Above, a Music Festival Group, left to right: F. W. Gedelman, president of the Festival Choir, Roy W. Steele, tenor soloist; Modest Altschuler, conductor of the orchestra; Marie Stoddart, soprano soloist; Florence L. Fairman, Prower Symons, conductor of Festival Choir; Brenda Macrae, contralto soloist; James Stanley, bass soloist; Herman N. Heller, music critic of the "Vindictor." Below: The Idora Park Pavilion in which the festival was held.

local concertgoers have ever had of hearing the Russian Symphony Orchestra, as in all of the previous festivals the Chicago Symphony Orchestra had officiated. The Russian Orchestra won many friends by its work here. The "Dance of the Fairy Dolls" from the "Nutcracker" Suite, and the "March Sardar" from the "Caucasian Sketches" were possibly its best numbers of the evening.

Wednesday Afternoon Program

PART I.

Symphony, "Pathétique," Tschaikowsky; Overture, "Tannhäuser"; Aria from "Gioconda," Miss Macrae and orchestra; Cello solos, Andante Cantabile, Chopin; "Passe Pied," Gillet, Bernard Altschuler; Ballet Music from "Life for the Czar," Glinka; "March Slav," Tschaikowsky.

The "Pathétique" Symphony was the

has a voice of ample volume and her low tones were especially good. Bernard Altschuler was forced to respond to an encore after his two 'cello solos and his work was much liked. He has a good tone and plays in a musically manner. The "March Slav" was another effective orchestral number.

Before an audience that equalled in numbers and enthusiasm any ever assembled at a musical performance in this city, the final concert of the festival was given. An admirable performance of the "Romeo and Juliet" Fantasie of Tschaikowsky was given by the orchestra and Dudley Buck's "Hymn to Music" was given a thrilling presentation by the Festival Choir. The interest of the evening, however, was centered on the oratorio presented, "The Creation," parts one and two.

future was decidedly gloomy, but now musical prospects are looked at in a decidedly optimistic light. The concerts marked the close of the most successful season Youngstown has ever had in a musical way.

HERMAN N. HELLER.

The censor at Moscow has forbidden the production of "Parsifal," although it was performed at St. Petersburg early this year with success.

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THE CONTENT OF COMMUNITY MUSIC-DRAMA

National Appeal Necessarily Spiritual—Myth Merely Racial—Beginning Where Wagner Left Off
—America's Mission—Relation to Dramatic Expression

By ARTHUR FARWELL

IN tracing out the course generated by the expansion of music's potentialities to their most all-embracing fulfilment, we have been led to recognize this fulfilment in a form which may be called "Community Music-Drama," a "drama through music," which shall be accessible to all the people in the capacity either of spectator or participant. We have further seen that the nearest approach to such a form which has yet been evolved is the community pageant calling somewhat extensively, though still incidentally, upon music, and the community masque, making upon music a similar demand. The Pageants of Meriden and Darien, by Mr. Langdon and myself, may be cited as examples of the first type, and the "Masque of St. Louis," by Mr. Percy MacKaye and Mr. Frederick S. Converse, as an example of the second. The Bohemian Club "Grove Plays" approach more nearly the condition of true "music-drama" than either of the above forms, and in this respect may contribute to the ultimate form one of its most essential elements. But the "Grove Plays," although in a sense a community production, are so only in a restricted sense, for although the club which has sired them is representative of the most highly cultivated manhood of the region in which it exists, it remains a special social group and not an actual entire community, and the more so in that it does not include women. These matters involve a fundamental limitation which, while it has permitted and even conserved a growth of great rarity and beauty, must inevitably induce an element of preciousness, and in its ultimate content and aim must exclude the "Grove Play" from the sphere of that Community Music-Drama which we are considering. Especially as we inquire into the matter of the content of the coming drama does the line of demarcation become plain.

Similarity to Wagner's Problem

In taking now the next evolutionary step toward Community Music-Drama, we are confronted by precisely the same problem and the same need which Wagner faced in converting a stage play with music into music-drama. His stage play with music was, to be sure, the opera, an emasculated drama rendered in song, while ours is the community pageant or masque, a form greater in dramatic verity, but musically far less evolved. The essential point of progress is, however, the same, and in either case, regarding the desired product as the highest obtainable from the *dramatic* standpoint, the problem and need is to let the dramatic conception arise from within the region of *musical* consciousness. Without this, there must eternally be the thwarting of music's nature and the curtailment of its highest possibility. The conception remains the dramatist's, but if that conception is not illuminated by an understanding of and sympathy with music's inmost nature the result must share the fate of any other inadequate and uncomprehending marriage. Wagner was his own dramatist from the beginning, but midway in his career this need drove him to consider what sort of a dramatist he must be if he was to give himself fullest scope and power as a musician.

Wagner solved his problem in the only way in which it could be solved—by the proper choice of the *content* of a drama which was to lend itself at every point to musical expression. This, he saw, excluded the purely historical, all that depended primarily upon convention or fashion, in short all that was not eternally human and capable of what, within a broad range, may be called emotional utterance. At the same time, beneath all, it must possess a quality of profound appeal to the "folk," in his case the German people. The sublimated essence of such a content he found in the myth, and in the Teutonic myth he had at hand a mine of material for his purpose, previously undeveloped as regards the use and intention which he had in his own mind. An analogous content, possessing a similar relation to the quality of being expressible in music, he

found in the passionate Tristan legend, the fundamentally musical material of the "Meistersinger" tradition, and the symbolic-religious legend of the Grail. The folk-appeal of "Die Meistersinger," in Germany, is obvious, and the appeal of so typical and elementally passionate a love-story as "Tristan" is perfectly universal. "Parsifal" aims at no appeal to Germanic sympathies, but passes from the racial to the spiritual plane, seeking to find the folk upon the ground of spiritual aspiration, through their sympathy with Christian legend.

It is such considerations as these with which we must deal before the true pathway forward can be found for our American Community Music-Drama. Our problem is Wagner's problem only in principle; our application of the principle must be original and specific. Wagner probed the sympathies and aspirations of the German "folk"; we in America have no "folk," but we must nevertheless do the same for the American "people."

Racial Appeal Vanishes

The lesser considerations of a merely historical appeal, an appeal to convention and fashion, we can dispose of at a stroke. The former is non-musical and will soon become tiresome; and the latter are unworthy of consideration. This at once leaves us facing a matter of the vastest and most far-reaching importance. For we must see that the very deep-rooted element of racial appeal, available to Wagner, is denied us in America at the very outset. That element is a slag drawn off from the melting-pot at a very early stage of our national boiling-down process. Our language, being what it is, bespeaks our Anglo-Saxon preponderance and origin, but the superficial engraving of that language upon hordes of people of every imaginable racial origin will not avail to lop off the roots which they strike into the deep ground of race, or radically transform their various racial characteristics.

When, then, we must ask, racial solidarity and the possibility of racial appeal goes, what comes to take its place? Plainly, *national* solidarity and the possibility of *national* appeal. But "nation" is a big word and not to be defined, as many would seem to think, as an aggregation of people who become insane at the sight of a particular flag. We may take a short cut to the particular understanding which we require in this matter by referring to Renan, who in his essay, "What is a Nation?" demonstrates that a nation is not a geographical locality, or a racial or religious group, but that it is a "spirit," a certain spirit in accordance with which an aggregation of persons desire to live and in harmony with which they frame their ideals and principles of government. This is scarcely a proposition requiring demonstration to anyone familiar with the instantaneous and instinctive response of the American heart, soul and mind to the expression, "the spirit of '76." The matter is, in fact, axiomatic. Its meaning, however, is not often pondered, but reflection upon it is imperative for one who would assume to grasp the true and full meaning of national appeal, and especially to the one who aspires to exercise it.

The myth embodies the aspiration, imagination, passion, the poetry and universal intuitive perceptions of a race. It is *par excellence* the poetic material of a race, especially where musical expression is called for, for aside from the positive characteristics which recommend it, it stands clear of dry historical fact, of bald realism, of all, in fact, that vitiates the highest poetic and musical endeavor. Our equation, therefore, formulates itself in this way—that which we seek as the content of our American drama must bear the same relation to *nation* as myth bears to *race*. Taking our American nation, then, instead of any one race or its mythical affiliations, it becomes our task to discover in what manner its spirit embodies the things above referred to as chiefly constituting the myth. In other words, what is our American Myth?

This drives us necessarily to seek to discover the *content* of the *American spirit*, for there alone shall we find the quality of America's aspiration, her imagination and passion, the makings of her poetry, and her conception of her universal bearings and her destiny. En-

folded in the American spirit is the American myth, as the tree is enfolded in the seed, awaiting the sunlight of the poet's sympathy and imagination to bring forth into artistic flowering its latent and potential forms. Already has the popular imagination thus drawn forth from the American spirit a mythical figure, Uncle Sam, a pure type of symbol, rough-hewn, but as ready for the dramatic artist's use as any demi-god of mythology—a use which has by no means been neglected. Uncle Sam is the ragtime of American mythology, but the higher expressions follow apace.

We now come upon the deep and important truth that, driven from all racial ground, we find ourselves upon national ground, and when we examine this, we find it to be a spiritual ground. Although different races have had their particular spiritual missions, race, in itself, does not imply spiritual differentiation or spiritual evolution, otherwise than in the fact that man, universally, has a spiritual destiny. It is a matter of generative environment, of a generic differentiation of the human animal, a thing of the soil. We find this fact embodied in the expression "racy of the soil," meaning of the character of the earthy environment. The Spirit, on the other hand, is the Absolute and Unconditioned, the Universal Progenitor, a unit, beyond all differentiation, racial or otherwise. The racial myth is the aspiration of a race toward Spirit, its vision of the cosmos, and in proportion as it is a true vision is the race spiritual. Comparative mythology has many surprising revelations of coincidence of the intuitive perception of certain central cosmic facts on the part of widely separated races. At the same time, mythological tradition, if not expanded and developed by the spiritual evolution of a race, must prove a hampering possession, as the spiritual history of the world has too often shown. To this circumstance Wagner himself reacted, and his own evolution brought him at last to the place where he was compelled to transcend race, and his own race-myth, and to produce no longer a race-drama, but a spiritual drama. Therefore there exists between Wagner and ourselves this vast difference, that whereas he, at the end, chose not to do so, we cannot produce a race-drama. In being true to our nation, we are constrained to produce a spiritual drama; and thus we perform begin where Wagner left off.

Parsifal in a New Light

There is nothing to prevent any people from spiritualizing its race-myth in accordance with the world's newest spiritual revelation, and in this general direction Wagner showed himself a mighty pioneer, for no other man of the modern world has dared any such thing as Wagner attempted in the denouement of the "Götterdämmerung." In fact Wagner closed this phase of evolution for his race, and did not die before he pointed out, however imperfectly, the newer and larger way. This is not to say that "Parsifal" is a greater art-work than the "Ring," but that the spiritual drama must supersede the racial.

The American nation has blended the races of the world in a new spirit, transcending that of any one race. Its mission is necessarily a spiritual mission. The drama is the representation of life. When America truly represents her own life in the drama, it must be a spiritual drama—a drama of the higher vision and possibilities of man. With the destruction of old gods we shall not end, but shall begin. The aspirations and forces that made the nation will be the aspirations and forces which shall animate the people's music-drama that we are evolving. Freedom, brotherhood, peace, progress, happiness, victorious over bondage, enmity, war, stagnation, misery—man, achieving as of himself, yet knowing and acknowledging his light and power to be of God—such will be, such are already becoming the central themes of the American Community Music-Drama. These are eternally human themes, and the emotions and actions in which they find expression are such as to call forth the highest powers of music. Produced by the community, this drama, while ennobled, will transcend in its significance the special interests of the locality. Being valid for a nation that voices the aspiration of all men, it will be valid for humanity, and at last it will go around the world.

AUGUSTA COTTLOW

Captures Musical Germany

Augusta Cottlow, who appeared here for the first time last night, is a genuinely charming musical personality.

She possesses an elegant, highly-polished yet leathery technic. Her round, soft tone is always held within the limits of pianistic beauty, and her entire distinguished art of playing shows the finely-sensitive artist in whom heart and head have found the right realization.

The Toccata by Bach, in the eminent arrangement of her teacher, Busoni, she played with clarity and style; the Prelude with great breadth and fire, the Adagio with cleverly restrained yet none the less expressive feeling, and the Fugue with extreme vitality and magical flow. Full of poetry and very happily differentiated was her interpretation of the Chopin numbers. Through her we became acquainted with the important third Sonata of her countryman MacDowell, which had not yet been played here. As a last number the artist, who received a well-deserved ovation, brought forward pieces by Debussy and Schubert-Liszt, of which an original Danse by the former, was an unusually charming performance. Let us hope that this first appearance will not be the last that this highly-gifted artist will favor us with.—*Düsseldorfer Anzeiger*, February 7, 1914.

A really choice artistic enjoyment was prepared for us by Augusta Cottlow. The young lady, a former pupil of Busoni, is not only a pianist of many accomplishments with a command of technic that overcomes all difficulties with ease, and through finest artistic nuances gives a noble modeling to the big contour of her work, but also one who builds up powerfully and who extracts the inner meaning from the music she gives. Her rendering of the Bach-Busoni Toccata was conspicuous through absolute clarity in its construction and finished plasticity of detail, as well as of the whole. That she is a remarkable Chopin player was evident from her poetic playing of the Nocturne and Fantasie. The Norse Sonata of her countryman MacDowell received a big, as well as finely worked out, reading. With a velvety touch she caressed the keys in the tuneful Debussy impressions, and in contrast closed the program with a virtuoso-performance of the Schubert-Liszt March, Eroica.—*Deutsches Reich, Düsseldorf*, February 6, 1914.

The first part of the program presented this finest soloistic offering in the playing of MacDowell's second Concerto in D minor by Augusta Cottlow. The splendid young American virtuosa played the Scherzo, with finely-polished and well-rounded technic, with tenderness, grace, clear cantilen and bigness of form—a most extraordinarily beautiful performance.—Dr. Walter Niemann, *Leipziger Neueste Nachrichten*, February 3, 1914.

That after Walter Kirchhoff, Augusta Cottlow achieved a remarkable and well-deserved success, is saying much: In MacDowell's second Concerto, a work well calculated to show the virtuosity of the performer, Augusta Cottlow displayed a finished technic and great temperament. The Concerto, at times exciting and again filled with pathos, seemed admirably suited to the pianist. Yet it would be of great interest to hear her in the more intimate piano recital.—Eugen Seznitz, *Leipziger Tageblatt*, February 3, 1914.

After Walter Kirchhoff, the young American pianist Augusta Cottlow, had a most difficult position, but she acquitted herself with great honor. She played the second Concerto of MacDowell, a virtuoso piece of the first rank, with highest technical elegance, and understood how to clothe in fascinating garb, the plastically-membered resounding form.—*Leipziger Zeitung*, February 3, 1914.

The piano recital of Augusta Cottlow drew a large audience to the Aldersaal. Her artistic and technical abilities are so great that the concert was one of unalloyed enjoyment. The artist began with the Bach Toccata, arranged by Busoni for the piano. The Fugue, which in its pure crystallized beauty is a model for all other compositions in fugue form, was played with finished mastery. Here she was able to present a plastic picture of all the charms of the movement. Her Chopin playing was still more enjoyable. Her reading of the Nocturne was the most consummate art. Her tremendous and finished technic enabled her to portray its spiritual charm and to show that she had also grasped its innermost meaning. She gave still further proof of this in the Fantasie with its Polish contrasts of steel-like energy and yielding tenderness. The program closed with the Schubert-Liszt March Eroica, preceded by two pieces by Debussy. The Reflets dans l'eau by one of the finest examples of impressionistic music. Miss Cottlow fascinated through a highly colored, delicately shaded performance that mirrored the entire sensuous charm of the piece. We hope that the ovation which she received will induce the artist to visit Nuremberg again soon.—*Nürnberger Zeitung und Correspondent*, January 30, 1914.

VAST AUDIENCES FIND VIENNA'S BACH FESTIVAL DEEPLY STIRRING

Splendid Productions Given under the Leadership of Franz Schalk
—First of the Seven Festivals to Be Held Outside of Germany
—Americans in Pupils' Recitals—Success of Paul Eisler's New Operetta

VIENNA, May 23.—The Bach Festival worked the wonder of attracting vast audiences at the close of an unusually strenuous concert season. The opening program contained no less than five cantatas, and, however beautiful and well selected they might be, the impression could not fail to be one of ultra-uniformity. It must also be borne in mind that such music is more adapted to a church than to a concert hall.

Nevertheless, the brilliant assemblage that filled every nook and corner of the large Musikvereins Hall remained enthusiastic from start to finish and paid hearty tribute to the splendid productions under Franz Schalk. The forces under his masterly control were the Tonkünstler Orchestra, the Singverein, and the soloists Aaltja Noordewier-Reddingius, Adrienne Kraus-Osborne, Dr. Felix von Kraus and George Walter, all well trained in Bach music.

Archduke Eugen, the patron of the Salzburg "Mozarteum," was conspicuous in the audience, and Prince Friedrich Wilhelm of Prussia and his wife were seated incognito in the parquet, having come especially from Berlin for the Festival. After the concert was over there was an informal gathering of invited guests in the adjoining small hall, and Dr. Marchet, president of the Gesellschaft der Musikfreunde, expressed his gratification at the fact that Vienna had been chosen as the scene of the first Bach Festival to take place outside of Germany.

The second day of the Festival, Sunday, was ushered in by a divine service held in the style of Bach's age in Vienna's largest Evangelical church, the musical exercises being under direction of Conductor Julius Lehnert, of the Hofoper. At noon a grand organ and orchestral concert, under Conductor Luze, drew a large audience to the Musikvereins Hall. In the evening a chamber music concert took place in the small hall. The productions were a rare treat, the beautiful Sonata in G for viola de gamba and cembalo, proving peculiarly

interesting as an instance of Bach's art in instrumental transformation. This work was formerly a trio for two flutes and bass viol. In the B Minor Sonata



Paul Eisler, Conductor and Composer, Whose Operetta, "Spring Girls," Will Be Produced in America by Andreas Dippel, and Whose "In the Year 1814" Is Now Having a Successful Run in Vienna

for cembalo and violin, Rosé's fine handling of the latter instrument was conspicuous. In the lovely soprano aria, "List to the Flutes' Soft Harmony," Frau Nordewier-Reddingius, accompanied by the exquisite flute tones of Van Leuwen, Van Lier and Fidelsberger, achieved a veritable triumph, and in the more impressive and solemn "Remember Jesus' Bitter Death," Frau Kraus-Osborne joined her rich alto and Herr Wunderer his silvery oboe notes to the others, and all these artists united in giving a deeply touching performance of the beautiful composition.

The last of the concerts of the Bach Festival, on Monday, May 11, was devoted to a masterly production of the "Passion According to St. John." Orchestra, chorus and soloists were heart and soul in the task, and it was as perfect a production of the majestic composition as possible. George Walter was an excellent Evangelist, Dr. von Kraus a noble Christ in voice and conception. Soprano and alto were the same as in previous concerts, and Professor Dittich officiated at the organ with his accustomed virtuosity. Franz Schalk was at the head of the Tonkünstler Orchestra, and a wholly worthy performance made an impressive conclusion to the seventh Bach Festival.

Of the many recent productions of the various music schools first mention is due the really excellent operatic performances of graduates of the Vienna Conservatory of Music. Three performances each were given of Verdi's "Masked Ball," Puccini's "Butterfly" and Nicolai's "Merry Wives of Windsor," and so successful were they that, in compliance with numerous requests, one repetition of each was conceded. The "Meisterschulen" for piano and violin of the Conservatory has also had concluding productions, the pupils' orchestra, under Franz Schalk, forming the accompanying body. The young Bostonian, Richard Sears, is making an excellent

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HELEN ALLEN HUNT

showing. His playing of the Paganini "Moto Perpetuo" disclosed great command of technic, and the Spohr Adagio was given with understanding and feeling. Other gifted American students whom I heard at a recent informal recital in Frau Malvine Bree's music rooms were Warren Foster Case and Ethel S. Heaney, of New York, and Dorothy and Margaret Gillett, of Le Roy, near Buffalo.

Bridging over the interregnum between the past and the coming season, there is running at the open-air festival theater in the Kaisergarten a Vienna spectacular operetta entitled "Anno 1814," a reminiscence of the Vienna Congress of 100 years ago. The wealth of genuine Vienna music, swinging waltzes, stirring marches and sentimental love songs which Paul Eisler has written for the little love story that makes up the plot at once made a hit and bring the composer new triumphs on every occasion when he himself conducts. It may be remembered that Manager Andreas Dippel has acquired Eisler's operetta, "Spring Girls," for production in America next year.

ADDIE FUNK.

Amato Sails for Europe

Pasquale Amato, the famous Italian baritone of the Metropolitan Opera House, sailed for Europe June 3, after having supplemented his season in opera with a highly successful concert tour.

Rudolph Ferdinand August Maria von Klenner-Domrowski, a member of the Austrian nobility, soldier and diplomatist, who renounced his titles and position in Austria twenty-five years ago to marry Katherine Wales Evans, died at his home in New York on May 31. His wife was the only American woman to receive a prize in the Educational Department of Music at the Paris Exposition in 1900. The honor came to her as a result of her report on the progress of music in America.

Announcement was made last week of the engagement of Alice Blaine Damrosch, daughter of Mr. and Mrs. Walter Damrosch, of New York, to Hall Pleasants Pennington, of Baltimore, a Princeton graduate, who is completing a course of architecture in the Ecole des Beaux Arts in Paris. The daughter of the conductor of the New York Symphony Orchestra is also a granddaughter of the late James G. Blaine.

Herbert Foster Sprague gave an interesting organ recital recently in Toledo, O., assisted by his pupils, Edith Christie, soprano, and Lynnell Reed, violinist.

KALAMAZOO'S FESTIVAL SUCCESS IN ALL PHASES

Financial Returns Matched by Artistic Work of Local Chorus, Oberhoffer Forces and Soloists

KALAMAZOO, MICH., June 1.—Musically and financially successful was the sixth May festival given by the Kalamazoo Musical Society. A representative audience filled the Academy of Music on the opening night, when Frances Ingram, contralto; Theodore Harrison, baritone, and Fay McAdams, pianist, presented an interesting program. Miss McAdams proved to be an excellent soloist and accompanist, and Miss Ingram gave an artistic interpretation of various songs, including "The Cry of Rachel," by Salter. Mr. Harrison disclosed a resonant baritone of wide range and sang with much ease. Under the capable direction of Harper C. Maybee, the society's chorus was excellent in "Hail, Bright Abode," from "Tannhäuser."

On Wednesday afternoon and evening the Minneapolis Symphony Orchestra appeared for the fifth consecutive season before capacity audiences. The orchestra was again most responsive to Emil Oberhoffer's guidance. The B Flat Symphony of Schumann received a splendid performance in the afternoon concert. Mr. Harrison's "Hérodiade" aria was warmly greeted, and Cornelius Van Vliet, the cellist, received an ovation after his Cesar Cui Cantabile and Tarantelle, by Jorai, adding two extras. Alma Beck, the young contralto, was recalled many times after her Gounod "O Harp Immortal," and she gave two encores with harp accompaniment.

On Wednesday evening the soloists were Richard Czerwonky, violinist, and Leonora Allen, soprano, both of whom were forced to introduce extra numbers. A thoroughly enjoyable presentation of Mendelssohn's "Hymn of Praise" was given by the chorus with Miss Beck and Frederick Freemantel, tenor, as extremely capable soloists. The choral attacks were exact at all times and the singers did sterling work under Mr. Maybee's baton.

V. M.

The first of a series of "musical mornings" arranged for this month at the Nassau Country Club, Glen Cove, L. I., was given June 3, under the direction of Mmes. Howard F. Whitney, Francis S. Smithers and Arthur W. Rossiter. Wolf-Ferrari's "The Secret of Suzanne" was sung by Lois Ewell, Thomas Chalmers and Francesco Daddi, of the Century Opera Company.

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FELIX WEINGARTNER

ACHIEVES ASTOUNDING SUCCESS IN DARMSTADT WITH HIS NEW OPERA

GAIN AND ABEL

LUCILLE MARCEL, AS "ADA," WINS AN EXTRAORDINARY SUCCESS

WHAT THE GERMAN PRESS SAYS:

Berliner Tageblatt. (*Leopold Schmidt*, Germany's foremost musical critic.)

The work may be classed among Weingartner's most mature creations, and made a deep and lasting impression. It treats of Biblical matters with poetic freedom, and contains highly musical beauties, which do not stand out only in the instrumentation. The performance was followed by much spirited applause, and the performers, among whom *Lucille Marcel*, as the interpreter of the main female rôle, predominated, forced the composer to appear on the stage countless times among flowers and laurel wreaths.

Tägliche Rundschau, Berlin.

The libretto is rich in poetic thought, the melodies flow in unusual abundance, and the orchestration is not only equipped with all the charms of modern instrumentation, but also captivates through its thematic richness of thought. The performance cannot be sufficiently praised purely from an artistic, musical or a dramatic standpoint.

Berliner Lokal-Anzeiger.

At 6.45 o'clock the Grand Duke and Duchess entered the Royal Box and immediately thereafter the short overture to the opera began. The opera, as had been previously forecasted, ended with a great triumph for *Weingartner*. He deepens the tragedy of "Cain and Abel"; he symbolizes it by portraying the deep hatred of "Cain" for his attractive brother, who was preferred by his father, as the murder-motive. *Weingartner* here brings to our notice a decided advance as a composer. His execution of the orchestral part is more concentrated, the orchestra accompanies the singing parts with rich harmonies, but does not suppress them.

Berlin, National Zeitung.

To be brief: It was a great success. The critic can do naught but be in unison with public opinion in this case. *Weingartner*, the poet, reveals himself at his best at the entrance of "Adam" and in the flight of the butterfly. The part of "Ada" is especially well equipped with beauties, and *Lucille von Weingartner-Marcel* sang it. The composer must have had this part in mind for his wife when he wrote it. *Mrs. Weingartner* is an artist with an extraordinarily well-trained voice. Her capabilities as a performer are to be rated even higher.

Mannheim Tageblatt.

Felix von Weingartner has never lowered himself to meet the taste of the masses. Even his first operas: "Sakuntala," "Genesius" and "Orest," his music to "Faust," his three symphonies, and his newer violin concerto move in tracks that are away from the beaten paths. Most widely known are his numerous songs, which one is always glad to hear again on the concert stage. *Weingartner*, in spite of his sympathy for the modern, has never disregarded the formal elements, and always has shunned the dangers which the growth of the orchestral part has made imminent ever since Wagner. Most mistakes made in the modern operas have been caused by the attempt to imitate the master of Bayreuth, who has always been misunderstood, because they saw only in Wagner's carrying out of the "Leitmotifs" the salvation of the music of the future and disregarded the necessity for melody. *Weingartner* has never demeaned himself to this lack of style, which many modern composers have done. He took up the good part, where he found it, and with real German taste followed the trail along which the muse led him like a dutiful young Richard Wagner, besides being inspired with the holy ambition of an idealist. But he always remained conscious of the fact that it is impossible to approach the greatness of Wagner merely through the means of technic.

Weingartner's splendid taste saw to it that from the beginning all rough harmonic dissonances were avoided, and when the music temporarily permitted a few colorings to bring out the text better many hardnesses in the psychological painting are removed which would otherwise be present. The composer's own personality is always in evidence, and the handling of the orchestra, as well as the singing parts, is proof of an extraordinary tonal sense and great certainty in the use of instrumental and vocal means of expression. With especial tenderness did *Weingartner* imbue the part of "Ada." The powerful love duet between her and "Abel," which is built on a broad symphonic basis, is decidedly the musical climax of the work. Also "Ada's" ode to the

embryo butterfly, the joyful forte at the arrival of "Abel," his great tale of the unknown land, his longing (in B major) and the Intermezzi, which prepare, or let die out, the soul-battles of man and thereby help to bridge over the fleeting hours of the day, are of a high order of melodic and modulatory charm. *Weingartner's* wife, portraying the role of "Ada," succeeded in charming her hearers without exception.

Berliner Börsen-Courier.

The music to these preludes, which is only repeated here in the motives pertaining to the Biblical myths and which fully meets the demands of the poesy of the first book of Moses, almost entirely renounces itself of the technic of the "Leitmotif," and is made up of austere, deeply breathing force in the mournful scenes, and sounds like pleasant sounds of Nature, in the idyllic passages, such as during "Ada's" greeting of the sun and play with a butterfly which has just come out of its cocoon. To keep away from the seduction of Wagner is doubly difficult, with the exception of a few passages, in this work, because many parts of it approach kinship to the "Ring"; the intermarriage of brother and sister reminds one of "Die Walküre"; "Cain's" terrific, almost animal-like giant form of that of "Fafner," and "Adam's" sacrifice of "Donner's" storm magic. It only resembles Wagner outwardly, though, and it is noteworthy with what intensity *Weingartner* has accomplished his form of expression of this, how he has balanced the substantial with equal strength and also with laconic power and equally fine seriousness. It is in truth his most mature and most impressive creation; best of all is "Ada's" scene, accompanied in broad intervals by a swinging and glowing motive, which signifies a joyously bright symphony. *Lucille Weingartner-Marcel's* wonderfully soft, fluttering voice and her fine vocal art put "Ada's" person in the limelight throughout the drama.

Neues Wiener Tageblatt.

Felix Weingartner, who wrote the opera "Cain und Abel," encompassed the might of the tragedy well, which lies in the fact that he possesses a surprising sureness of feeling and an extraordinary insight into poetic atmosphere. *Weingartner's* "Cain und Abel" is one of the best librettos which has yet been brought to our attention. Altogether, aside from the fact that the spoken expression is beautiful throughout, that the poetic setting originates in a warm-hearted and well-educated "litterateur," the richness of thought is the predominating feature which manifests itself in concise diction.

Space does not permit us to praise enough all the prominent parts of the opera. Let us, however, lay stress upon the heartfelt song in which "Abel" tells his experiences, for it strikes one as the best part of the opera. The scene between "Abel" and "Ada," which we can confidently call a love-duet, scores as well through its melodic charm.

Wiesbadener Tageblatt.

The music-drama of *Felix Weingartner* possesses undoubtedly great poetic value. In the thought and style of Wagner the tones are used as expression of sentiments, which the composer understood how to characterize with a complete mastery of musical painting. The style and power of expression of Wagner in tone painting is present with a gigantic display of instrumentation such as to our knowledge of musical literature has only been approached in Strauss' "Elektra." It is masterly, as *Weingartner* has understood it, to bring to expression the strongest effects of musical dramatic expression, which finds its climax in the scenes, where "Adam" depicts his visionary remembrances of his being driven out of Paradise, the dying away of the pictures of "Abel" in the wonderland, in the festival on the occasion of the absolution of "Ada," in the grand finish which ends with a clanging dissonance, to tune the pure harmonies with the musical and melodious lyric scenes, rich in fine points. The opera embodies only one act, which without change of scenery (the progression of day and night were disregarded with poetic disregard for such matters), lasted for an hour and a half. The changeable humors and the highly accented dramatic incidents do not put the listeners to any inconvenience. The most thankful part in the opera is the role of "Ada," sung by the wife of the composer and poet, *Lucille von Weingartner-Marcel*, with full capacity of her wonderful artistic ability. The public gave the new work a most cordial reception; many more than twenty times were they forced to raise the curtain, and mountains of flowers were bestowed upon the artists and the more-than-twelve-times-called-out composer who conducted his own work.

MUSICAL AMERICA'S OPEN FORUM

Society of American Musicians Would Have Foreign Artists Taxed

To the Editor of MUSICAL AMERICA:

I desire to thank you on behalf of the Society of American Musicians for the publication of the circular which we are sending out over the country and also for the editorial which you wrote on the subject in the last issue of your paper. I desire also to congratulate you on the gallant fight you are making through the columns of MUSICAL AMERICA for the musical independence of Americans, and to assure you of the very hearty support which you may expect from our society in anything which will further the interests of our own musicians, both executive and constructive.

It might interest you to know a little something of our society and what we are doing, so I will, with your permission, give you a short history of it.

We organized about two years ago and adopted by-laws, etc., with our slogan, "To further the interests of the American Musician," and while we did not make much noise until recently we have been going along quietly endeavoring to follow our purpose.

This past season we gave a public recital in Chicago, at which time we brought to this city a young and talented pianist, Moses Boguslawski, of Kansas City, who gave a magnificent recital and was loudly acclaimed by the public press. At the same concert we exploited the songs of an American composer, and the whole affair was a howling success. We have investigated the income tax law with the purpose of finding out why all foreign artists cannot be taxed on an equal basis with the American citizen and artist, and have discovered that the existing law covers the ground entirely and needs only to be enforced. We expect to follow it up and try to see that it is enforced; because we fail to see why a foreigner should come to our country, collect a large number of American dollars and not pay an income tax as well as the American.

In the season to come we expect to give more concerts, bring to this center some aspiring and competent young artists, who might never get such a hearing on their own initiative, enlarge our membership and give an annual banquet at the end of the season, and follow up anything which may arise.

Cordially yours,

WILLIAM BEARD,
Secretary and Treasurer, the Society of American Musicians.
625 Fine Arts Building, Chicago.
June 6, 1914.

Mr. Carnegie and the Oratorio Society

To the Editor of MUSICAL AMERICA:

In Mephisto's letter of the last issue there is a reference to the finances of the Oratorio Society by which the reader might become of the opinion that Mr. Andrew Carnegie, the president of the Society, paid all the deficiency of a season. As a matter of fact there are a goodly group of enthusiasts who also subscribe to this fund—a seemingly necessary part of the operations of all musical organizations that give series of concerts in New York. Mr. Carnegie, as a rule, pays one-half, the enthusiasts the other half.

I wish you would guarantee that if the Society would go into the allopathic form of advertising suggested in your letter that there would be an effectively larger number who would know of its fine work and attend its concerts. If persons want entertainment when they attend a concert or go simply to pass the evening, then serious music, no matter how well presented, would not attract them. New York is rather fully purveyed to in the real and imitation musical lines.

Yours very truly,

WILLIAM BURNET TUTHILL,
Secretary, Oratorio Society of New York.
287 Fourth Avenue,
New York, May 26, 1914.

The Perry Violin

To the Editor of MUSICAL AMERICA:

Being a regular reader of your very valuable journal, I would like you, if possible, to answer in the next issue:

1. What are the main characteristics of a genuine Perry violin and what is its value at the present time, providing it is in excellent condition?

2. Does the Perry violin have stamped or, rather, burned into it on the back of

the violin at the base of the neck the word "Perry" or "Perry Dublin"?

Thanking you in advance.

Very truly yours,

ABRAHAM BOND.

Woodhaven, N. Y., April 7, 1914.
[A Perry violin is somewhat similar to a Hopf. The color is light yellow or orange yellow. In excellent condition the maximum price would be about \$125. On the back of a genuine Perry you will find stamped, "Perry Dublin," or "Perry & Wilkinson."—Ed. MUSICAL AMERICA.]

When Dvorak Was in America

To the Editor of MUSICAL AMERICA:

Will you please tell me through your "Open Forum" whether or not Anton Dvorak ever visited the United States and if he founded his "Humoresque" on "Way Down Upon the Suwanee River"? Is it also a fact that Rachmaninoff can reach two octaves with one hand?

Yours very truly,

DUANE R. BASSETT.

New York, N. Y., June 4, 1914.

[Anton Dvorak visited the United States in 1892 and remained here for three years. While here he composed his Symphony "From the New World" and made sketches for some of his other works. The "Humoresque," op. 101, No. 7 (which is the one you doubtless refer to), was not written in this country nor was it founded on the song you mention. The song you mention has been used as a counterpoint to the first melody of the Dvorak composition by several arrangers in recent years.

It cannot be definitely stated whether Rachmaninoff stretches two octaves or not. It is not impossible, as some piano *virtuosi* have been known to stretch fourteen notes.—Ed. MUSICAL AMERICA.]

The Family of Bach

To the Editor of MUSICAL AMERICA:

Several weeks ago you published a news item announcing the death of a music teacher in Milwaukee by the name of Bach, "a direct descendant of J. S. Bach." When I read the statement I drew up my eyebrows in astonishment and expected to see that statement challenged before long. But weeks have elapsed and if any comments were made in MUSICAL AMERICA I failed to see them.

But this claim of direct lineal dependency ought not to pass unnoticed, for either the late gentleman did—well, let us say—labor under a wrong impression, or the biographies of the Bach family need revision, for they all seem to agree that the line became extinct in A. D. 1846.

Yours truly,

GERARD TAILLANDIER.

Medford, Ore., May 22, 1914.

The Claque at the Opera

To the Editor of MUSICAL AMERICA:

The first thing I read in MUSICAL AMERICA is Mephisto's page, which is always so interesting. I, for one, am glad that he brought up the subject of the claque at the opera, which may be all right for some of the artists who like to fool themselves; but it disturbs those in an audience who desire to have an artist feel that their demonstration of regard is as spontaneous as it is sincere.

Truly yours,

(Mrs.) C. A. GARDNER.

New York, May 30, 1914.

Inspiration for Music Supervisors

To the Editor of MUSICAL AMERICA:

I appreciate very greatly your making mention of the "Music Appreciation" work that we are doing in our grammar schools. I feel that what you have said regarding this work will help many supervisors.

Yours very sincerely,

ERNEST HESSER,
Supervisor of Music Pasadena City Schools.
Pasadena, Cal., June 1, 1914.

Indispensable to Musician

To the Editor of MUSICAL AMERICA:

I cannot tell you how much I appreciate your valuable paper. While in Berlin last year I devoured it so eagerly each week. Every musician should consider it indispensable. Unbounded success attend you!

Gratefully yours,

MRS. HOMER JACKSON.
201 Webster Street,
Clarksburg, W. Va., June 2, 1914.

Bayreuth Festival Dates

To the Editor of MUSICAL AMERICA:

For the benefit of many of your readers who, like myself, have probably mislaid previous issues containing reference to the various performances at Bayreuth this summer, will you please repeat the schedule?

SUBSCRIBER.

Detroit, Mich., June 3.

[The Bayreuth festival dates for 1914 are:

"Der Fliegende Holländer"	July 22
"Parsifal"	July 23
"Der Ring des Nibelungen"	
"Das Rheingold"	July 25
"Die Walkure"	July 26
"Siegfried"	July 27
"Gotterdamerung"	July 29
"Der Fliegende Holländer"	July 31
"Parsifal"	August 1
"Parsifal"	August 4
"Der Fliegende Holländer"	August 5
"Parsifal"	August 7
"Parsifal"	August 8

"Parsifal" August 10

"Der Fliegende Holländer" August 11

"Der Ring des Nibelungen"

 "Das Rheingold" August 13

 "Die Walkure" August 14

 "Siegfried" August 15

 "Gotterdamerung" August 17

"Der Fliegende Holländer" August 19

"Parsifal" August 20

—Ed. MUSICAL AMERICA.]

Commends Arthur Farwell's Articles

To the Editor of MUSICAL AMERICA:

In enclosing my check for another year's subscription to MUSICAL AMERICA, let me say that I have enjoyed reading it very much this past year, especially the series of articles by Mr. Farwell. I believe that when we put more spiritual work into our singing we shall accomplish much more.

Sincerely,

(MRS. N. E. DEGEN.)

JESSIE W. DEGEN,

Grand Rapids, Mich.,

June 1, 1914.

Augusta Cottlow will give a concert in Berlin with the Philharmonic Orchestra on October 8, when Ferruccio Busoni will conduct for her.



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New York, June 13, 1914

A CALL TO MUSIC TEACHERS AND ARTISTS

Before he sailed for Europe last Saturday Milton Aborn, manager of the Century Opera Company of New York, made this statement:

You would naturally think that when you wish to engage American grand opera singers you would have to look for them in America, but, strange as it may seem, you must search almost anywhere except in their own country for them. We have heard many splendid voices in this country, and there are enough of them here to make up the casts of many fine companies if they were trained and experienced in the grand opera répertoire. Their opportunities for this in America are very small, but Europe is full of companies in which young American artists acquire a large répertoire and it is there that they must be sought out.

As the issue involved in Mr. Aborn's surprising statement is one of such vital importance to the musical interests of the entire country, MUSICAL AMERICA invites the music teachers and artists of the United States to express their views with regard to it.

We believe that the many operatic coaches, the hundreds of competent and experienced vocal teachers in New York, Boston, Philadelphia, Chicago, San Francisco and other American cities from whose studios singers have graduated to the opera stage with distinguished success, will have something to say about Mr. Aborn's statement. The columns of MUSICAL AMERICA are open to them, as the issue is one which merits discussion and the sounding of public sentiment.

THE NEW MUSICAL DEMOCRACY

Attentive readers of MUSICAL AMERICA will have observed how much has been said in the last two or three years about musical enterprises of many kinds of and by the "people," as distinct from the restricted concert and opera-going public of the last generation. Among such enterprises have been municipal concerts, free

concerts in school halls under the auspices of the municipality or of social centers, music school settlements, community choruses, and pageants, or dramas of the "civic theater," largely musical in their make-up, the latest example of which is the "Pageant and Masque of St. Louis," given by several thousand performers for audiences of seventy thousand persons, on the last four days in May.

These and many similar matters should make it plain to all how very much broader is our American musical life of to-day than that of yesterday, and how, in fact, it is coming into a wholly new estate, unprecedented and unexpected, in which it spreads out to an extent undreamed of by our earlier traditional "musical world," which, in fact, touches it now only at comparatively few points. These new activities do not represent a mere pushing further of the traditional activities and enterprises of our musical world of the past. They represent a new forest growth covering a ground where previously there existed only a few large trees, mostly transplanted, of an earlier time. These new movements have sprung up, not among the mere three to five per cent. of the people, who have hitherto constituted the musical world of traditional culture, but among the ninety-five or more per cent. who have always been regarded as beyond the pale, and for whom it was supposed that ragtime sufficed to supply the musical need. This fact also accounts for the new forms which the new enterprises have taken.

There are to-day in America a great number of musical workers doing kinds of things which a few years ago did not exist to be done. There are promoters of municipal and social center concerts, organizers and conductors of music "settlements," persons concerned with developing new and broader musical activities in the schools, conductors of "people's" choruses and orchestras, and, in the creative field, composers of music for new kinds of educational courses, and composers of music for pageants and other of the newer forms of community art. In fact, through the newly arisen need of large practical examples of the native composers' art, the old question of the national musical idiom is sinking into insignificance.

The immense meaning of this new national movement for a true musical democracy is not yet grasped by the people of America, least of all by the musicians and music-lovers, who still find their whole range of activity among the traditional affairs of musical culture and commerce. The wave is upon us, however, and the complete transformation of American musical life which it is rapidly bringing about cannot much longer remain without general recognition. The nation is coming, musically, into its true function and destiny, and verges upon the consciousness of its unique and revolutionary contribution to the history of the relation of music to mankind.

BACH TODAY

Bethlehem, Pa., has just had another successful Bach festival. It seems strange that Bach, who antedates Beethoven, Wagner, Tschaikowsky, Debussy, all, in fact, who have created the character of the modern musical ear, can still be the sole foundation of a great series of festivals. The romance, the varieties of tone color, the sharp dramatic contrasts, the over-tones, and most of the features of modern music through which we have come to have a taste for it are wanting in Bach, and had not come into existence in his time. He is more difficult of digestion by the generality of music students than perhaps any other composer, and means perhaps less to the man on the street.

Composers of the rarest type, as for example Chopin, have considered Bach the all in all, the fountain-head of all music. This fact might lead us to suppose that Bach is *par excellence* the musicians' composer and not for the generality of men, especially today.

It is natural that this Bach festival should have come to birth in a place where the influences of the Reformation are strong, and, deeply considered, it is probably the religious appeal more than any other which gives Bach's music so strong a place in any modern community. And indeed the devotional atmosphere at the Bach festivals was one of the first things noted by commentators upon it. Meanwhile the infinite contrapuntal play of Bach's music, and the broad and deep moods which it reveals, are matters to engage more and more deeply the purely musical mind and soul that dwells upon it.

"MUSICAL AMERICA'S" POLICIES ADVOCATED IN CHICAGO LECTURE

CHICAGO, June 6.—At the luncheon given by the Chicago Press Club for the music and dramatic critics of Chicago, Maurice Rosenfeld, the principal speaker, discussed "Musical Conditions in America," mentioning John C. Freund's statement regarding the enormous amount of money expended by Americans on music every year and urging the wisdom of the policy of MUSICAL AMERICA, advising American students to complete their musical education in their own country.

Personalities



Julia Claussen In Orange Grove

A steadily growing knowledge of America has been gained by the Swedish contralto, Julia Claussen, as a result of her touring with the Chicago Opera Company. The above picture shows the Scandinavian singer in the inspection of an orange grove at Pasadena, during the company's visit to California.

Rosenthal—Moriz Rosenthal, the pianist, was one day talking about a new opera he had just heard. "I thought the first act excellent," said he, "but after that the composer's memory seemed to fail him entirely."

Clark—Mme. King Clark and George Hamlin introduced to a German audience songs by five American composers in their recent joint recital in Berlin, viz., John Alden Carpenter, Grant-Schaffer, Cadman, Loeffler and Paul Tietjens.

MacBeth—Florence MacBeth, the American coloratura soprano of the Chicago Opera Company, appeared in a concert in London last week with the London Symphony Orchestra, and cable reports say that she had a decided success.

Potter—Howard Potter, the New York musical manager, sailed for Europe last week aboard the *Graf Waldersee*, to be gone until the middle of July. He will present Mme. Ottile Metzger, Anita Rio and Theodor Lattermann in concerts here next season.

Strauss—In honor of the fiftieth birthday of Richard Strauss, Schuster and Loeffler, the Berlin publishers, have issued a new edition of Dr. Max Steinitzer's widely known biography of the eminent German composer. This edition treats of the complete works of the master.

Foote—Arthur Foote, the eminent composer and teacher of Boston, is well on the road to recovery after a critical attack of appendicitis. Mr. Foote was suddenly stricken and a consequent operation was hastily advised and performed on May 23. Mr. Foote will not resume his work until Autumn.

Shattuck—Arthur Shattuck, the American pianist, and Christian Sinding, composer of the new grand opera, "The Sacred Mountain," were the only guests at a dinner given by the King and Queen of Norway on the night of May 17. Owing to the great success of the new Sinding opera, which was dedicated to Mr. Shattuck, both received this invitation so that personal congratulations might be extended.

Hempel—A cablegram from London indicates that Frieda Hempel, who is appearing in opera there, has been made happy over the return of her pet Pomeranian "Pitti," which was lost in New York just previous to the prima donna's departure. The dog was restored to her by Delbert Loomis of MUSICAL AMERICA who, after the dog was found in New York, volunteered to transport it to Miss Hempel. He arrived with "Pitti" aboard the *Vaterland* last week.

Schnitzer—Germaine Schnitzer, the pianist, has already signed numerous engagements for her appearances in Europe, having been engaged to tour Germany, Austria, France and England during the months of February and March. Her bookings include appearances in Vienna, Leipzig, Dresden, Munich, Frankfort, Berlin, Hamburg, Stuttgart, Darmstadt and other cities in Germany, besides Paris, Nice, Monte-Carlo, London, Birmingham, and others. From October to the end of January Miss Schnitzer has bookings in the American concert field.

Thibaud—There are few public performers who more thoroughly enjoy life than Jacques Thibaud, the French violinist. Though conscientious to a degree he wastes little time upon unnecessary worry before a performance. Recreation to him is as important a factor as work, and his spare evenings while in America last Winter were invariably devoted to pleasure, such as the theater or the movies. "La Boxe," which has attained such popularity in France, numbers him among its devotees, and he was greatly disappointed not to be able to witness a single pugilistic bout while in New York, his concert engagements compelling him to miss several.

**CHRISTINE MILLER
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AND "FEST" STAR**



Christine Miller with Two of Her Sisters in Highland Park, Pittsburgh

With the composer at the piano, Christine Miller gives a recital of the songs of John A. Carpenter before the Federation of Women's Musical Clubs in Chicago on June 11, and she will sing also at the memorial service in the Auditorium on the 14th. On June 24 and 25 Miss Miller will appear as soloist with the Chicago Symphony Orchestra at the National Sängerfest in Louisville, Ky., singing at the symphony concert and in Gade's "Crusaders."

CALIFORNIA MUSICAL GROWTH

Reports from Smaller Cities Attest It—
Next Season's Bookings

LOS ANGELES, June 1.—Reports from a number of the smaller cities of California show that interest in artistic matters is growing throughout the State. The California managers, especially Messrs. Behymer, of Los Angeles, and Greenbaum, of San Francisco, will bring to those cities next season a strong array of artists, as usual, and the interest taken is shown by Manager Behymer's report of artists placed in a recent trip through the State.

Taking three cities as examples, the artists on the Behymer Philharmonic courses there probably will be as follows: In Fresno, McCormack, Lhévinne, Zimbalist and the Barrère company; San José, Rudolph Ganz, Julia Culp, Efrem Zimbalist and the Barrère company; Sacramento, Zimbalist, Julia Culp, Leo

Slezak, Lhévinne and the Barrères. Other towns that obtain their musical fare from Mr. Behymer are Bakersfield, Merced, Visalia, Yreka, Modesto, Hanford, Santa Clara and a dozen others in the center and north of the State. A list of cities in Southern California which he supplies with artists would look like a postoffice register of that section.

A number of prominent artists will make their first visit to California next season, among them Tina Lerner, Leo Slezak, Alma Gluck, Arrigo Serato, Alice Verlet, Maggie Teyte and Julia Culp. It will be noticed that the large cities choose the newer artists, as those just mentioned are billed in Los Angeles, San Francisco and Oakland, while in the three cities first mentioned only one newcomer is listed.

W. F. G.

**ADAMOWSKI'S PUPILS
IN RECITAL IN BOSTON**

High Degree of Skill Displayed by
Members of New England Conservatory Ensemble and Quartet Classes

BOSTON, June 2.—A triumph for master and pupils was the last concert of the year by the advanced students of Josef Adamowski's ensemble and quartet classes in Recital Hall of the New England Conservatory, Monday evening. Some of the numbers were played with real skill and finish and all gave proof of careful schooling.

The first movement of the difficult Schumann Quintet in C, op. 163, opened the program. It was played by Mr. Nowicki, Miss Wright, Mr. Rosen, Misses Ridley and Lorthard. Misses Sanderson and Lorthard played the *adagio* and *finale* of the Beethoven Sonata in A Major, op. 69, for pianoforte and violoncello.

One of the most beautiful numbers was the Brahms *andante* from the Trio in C Minor, op. 101, performed by Mr. Lafontaine, Miss Bullard and Mr. Vogel. Messrs. Blackman, Nowicki, Rosen and Vogel had good ensemble and at times fine musical feeling in the first movement of the Beethoven Quartet in F Minor, op. 95.

The Fauré Scherzo from the Sonata in A Major was the brilliant number of the evening, and was played by Miss Silver and Mr. Rosen, with a verve that would have won laurels for maturer artists.

Perhaps the best ensemble playing was in the Wolf-Ferrari *finale* from the Trio in D Major. Miss Cooper, Mr. Nowicki and Miss Ridley played it with a genuine appreciation of its lilting beauty.

Miss Ridley did exquisite work in the Davidoff Fantasie on Russian Themes for violoncello. She has a warm steady tone. Her teacher, Mr. Adamowski, accompanied her.

The first movement of the Schumann Quintet in E Flat, op. 47, closed the program. Miss Day, Messrs. Blackman, Gerhardt and Ward played it creditably.

L. L.

**Concert of Louisville Prodigy Brings
Funds for Further Study**

LOUISVILLE, KY., May 30.—There is in Louisville a little lady of about fourteen years whose violin playing is little short of wonderful. Her name is Ruth Jones, and she is the daughter of a violinist in a local theater orchestra. Now, Ruth has been playing for all sorts of charitable concerts, fêtes, etc., without making any charge for her services, and when she announced a concert for her own benefit at Macauley's Theater last week everybody rallied to her support and packed the house in order that they might add to the musical education fund for which the concert was given, as Ruth is desirous of going to New York to study. Miss Ruth offered a most ambitious program, which she played uniformly

L. L.

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well, embracing the names of Wieniawski, Kreisler, Wilhelmj, Hubay and Bach. As usual, Mrs. Newton Crawford, at the piano, shared the honors of the evening.

H. P.

Ethelynde Smith Wins Praise in Two
New Hampshire Recitals

MANCHESTER, N. H., May 30.—The organ recital by Harry C. Whittemore on May 21, in Grace Church, enlisted the aid of Ethelynde Smith, soprano, aside from Mr. Whittemore's fine playing the singer's interpretation of "With Verdure Clad," from "The Creation," earned flattering comment from her many auditors. Later on she pleased in songs by Henschel, Handel and Harriet Ware.

On the following day Miss Smith was heard in a joint-recital with Ethel Rice, pianist, in Carpenter Memorial Hall. A large audience was again in attendance, applauding the work of both soloists unstintedly.

Concert of Dutch Music in Albany

ALBANY, N. Y., May 30.—Dutch music held sway in the entertainment given in Unity Hall Monday evening by the Apollo Holland Singing Society. "The Wedding of Clois and Rosie" was produced under the direction of Prof. Christian Ferron, who recently came here from Amsterdam. The production of

this play has been an annual New Year's event in Amsterdam since its first performance, more than 200 years ago, and its revival in Albany, an original Dutch city, was a happy thought. Every member of the cast was either born in Holland or came of Dutch ancestry, and all wore wooden shoes and costumes from the land of the dykes. The scenery was prepared by M. De Jong, president of the society, who also played the part of *Clois*. Mrs. J. Lakeman acted *Rosie*, and both did remarkably well. One of the most popular songs was "De Zilveren Vloot" ("The Silver Fleet"), a rollicking patriotic song celebrating the capture of the Spanish fleet in 1628. "Wilhelmus Van Nassau," or "William of Orange," much loved national song, was surpassed in its spirited performance only by "Wein Nederlandsch Bloed," or "Whoever Has Netherlandish Blood," the Holland national hymn. "Het Duinlied" ("The Dune Song") was the fourth number. W. A. H.

Leoncavallo's "Zingari" will have its first performance in Germany at Easter.

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"EXAMS" FOR COAST TEACHERS' SOCIETY

California Association Limits Membership to Holders of Credentials

Bureau of Musical America,
376 Sutter Street,
San Francisco, June 3, 1914.

The directors of the Music Teachers' Association of California have adopted a new movement in the line of standardization. Their intention, as officially stated, is "to determine that thorough fundamental preparation has been made by systematic training of the applicant before being recognized as a member of the Music Teachers' Association of California." In other words, the directors would make the association's membership credentials equivalent to the certificate which a state examination board might issue. Committees have been appointed to formulate examinations for association membership and also for association degrees in accordance with the following classification, as announced by the directors in their monthly bulletin:

Class I. Teachers of ten years' experience, no examination to be required. This term of experience to be increased two years each year for six successive years. Class II. Teachers of metropolitan, national or international repute as music artists or teachers, no examination. Class III. Pupils having completed or successfully passed the examinations in a four years' music study course in any accredited school or college of music; also, advanced pupils who have studied at least two years under teachers in Class II admitted upon presentation of diploma without further examination. Class IV. Persons not eligible under Classes 1, 2 or 3 may become active members by passing the membership examination as formulated by the committees in the various branches of music. Class V. All active members in good standing at the time of adoption of this classification.

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tion will be accepted as "Founding Members" without examination. The degree of title of Fellow shall be conferred upon any active members of this association upon presentation of a post-graduate diploma covering at least a six years' course of music study in any accredited school or college of music or upon passing an examination formulated for such degree. The degree or title of Associate shall be conferred upon any active member, upon presentation of a diploma covering at least an eight years' course of music study in an accredited college or university, or upon passing an examination formulated for such degree which shall be considered uniform with the degree of Bachelor of Music.

This plan would give the association a self-assumed control to which some people have objected, but the control would not extend beyond the membership and there would be no interference with outside teachers, good or bad. Undoubtedly the organization would prefer the more effective regulation that the state could bring about. The matter is to be taken up for consideration at the annual convention, which is to be held in San Diego during the four days beginning July 13.

THOMAS NUNAN.

Mme. Arctowska gave her last musical afternoon of the season on June 7 at Brandt Lodge, Hastings-on-Hudson. The program was devoted to the modern French composers and included several songs never sung before in New York. Miss Florence Irwin spoke on the modern French school and Mrs. Frederick William Fink was at the piano.

Madison Square Garden will be converted into the semblance of a vast Gothic cathedral for the \$250,000 production of "The Miracle," with music by Humperdinck.

NOTABLE COLLEGE FESTIVAL IN OHIO

Berea the Scene of Well Performed Choral and Chamber Music Concerts

CLEVELAND, June 6.—Commencement week at Baldwin-Wallace College, Berea, included a music festival with two choral concerts on Tuesday and Wednesday evenings, and music by the Philharmonic String Quartet at the session of Thursday afternoon. The music department of the joint institution has an enrollment of 160 pupils. At its head is Albert Riemenschneider, a man of broad scholarship, an organist of high ability, and a teacher of remarkable qualifications in music history, theory and composition.

Last year's gift from the college trustees to the music school was a \$75,000 building. At this year's annual meeting an appropriation of \$25,000 was voted to provide an organ for its auditorium, which seats 1,000 persons. Fifty class rooms, practise studios, and lecture rooms, planned by Mr. Riemenschneider after approved models, make this building one of the finest in the State for musical instruction. Berea is a beautiful little town of perhaps 2,000 people, within fifty minutes of Cleveland by trolley.

For his first program Mr. Riemenschneider chose Dubois's "Seven Last

Words" and Barnby's "The Lord Is King," and, for the second, selections from "Midsummer Night's Dream" and the "Hymn of Praise" by Mendelssohn. The soloists were Jessamine Pike Sawyer, Zoe Prouty Boult, Lila Robeson, Warren Whitney and James MacMahon.

Mrs. Sawyer's exquisite purity of voice, and poetic conception made her an ideal singer of the tender music of the crucifixion scene. Mr. MacMahon and Mr. Whitney were in fine voice, the latter especially showing increased volume and greater freedom in the use of an always beautiful voice.

Lila Robeson was, of course, the center of attraction. All "Western Reserve" claims her as its own, and as soon as her operatic Winter is over she is in demand for engagements in all the towns of this northern Ohio district. Her rich voice stood out in splendid relief with the background of the efficient little Berea orchestra. The chorus of 150 singers did effective and creditable work on both evenings.

Mr. Riemenschneider sailed on Saturday for three months' organ study in Paris with his old master, Charles Widor.

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PAOLO GUETTA

On the Examining Board at the Conservatorium G. Verdi. Author of:

Il canto nel suo meccanismo—Ediz. U. Hoepli. *Dalle antiche norme e dalle nuove*—Ediz. G. Ricordi & Co.

Of which **ALESSANDRO BONCI** writes:

Dearest Master:

The ideas you express on the teaching of singing in your "Dalle antiche norme e dalle nuove" corresponds so exactly to those of the true School, and to mine, that as well as congratulating you most heartily, I wish, for the sake of the revival of this Italian Art, that all may follow them.

Alessandro Bonci.

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THIS SOPRANO REFUSED TO "QUIT"

**Florence Anderson Otis Disproved
Discouraging Estimate of
Manager**

A recent article in *MUSICAL AMERICA* in regard to the difficulty of singers getting a hearing has called forth the relation of a number of such incidents—for instance, the story of Florence Anderson Otis, the young coloratura soprano. Some three years ago she sang for a New York concert manager and when she had finished he told her that she was merely one of thousands of American girls who thought they could sing, that she was wasting her time and money in study and that his advice would be to quit and forget her misplaced ambition.

Mrs. Otis went home with the determination to show the manager that for once he was wrong. For two years she studied faithfully, and during that time did not sing in public except as a member of the Rubinstein Club chorus. At one of the rehearsals of the club Mrs. W. R. Chapman, the president, was attracted by Mrs. Otis's voice and asked her to sing for the conductor, W. R. Chapman. At the end of this hearing the soprano was engaged immediately as a soloist for the next public concert of the club. The next day Mrs. Chapman telephoned to a rising firm of managers and told them she had discovered a new soprano whom she wanted them to hear.

This hearing was prolonged by the astonished managers until it covered an hour and forty minutes. The next day contracts were signed. In the following week the Rubinstein Club concert was given at the Waldorf-Astoria, and it happened that one of the hearers was the very manager who had advised Mrs. Otis to "quit." After the coloratura had received an ovation, the manager sought one of the women on the committee and asked to be presented to the singer, say-



—Photo by Brandenburg
**Florence Anderson Otis, Coloratura
Soprano**

ing, "I want that young woman's name on a contract."

"Why, Mr. So-and-So," was the reply, "you had a chance two years ago—she has just signed with Foster & David."

Arion Club of Milwaukee Plans Extension Campaign

MILWAUKEE, June 6.—John E. Jones, baritone, of this city, was elected president of the Arion Musical Club, the leading English-speaking choral organization of Milwaukee, at the annual meeting on Monday. This is the first time in ten years that the club has elected a new president, Walter P. Bishop having served exactly a decade. He was obliged to decline re-election because of increas-

ing business cares. Dr. Warren B. Hill was elected vice-president; A. J. Winnie, secretary; C. H. Mueller, treasurer; Arthur Geiger, librarian, and Charles E. Sammond, Carl O. Skinrood and E. A. Erdman, directors. Past President Bishop and Charles W. Dodge, who has been accompanist for the Arions for many years, were elected to honorary membership in recognition of their services. President Jones announced that the first work will be to increase the active membership to 100, the male choir now numbering seventy. The junior department, developed during the last three years with remarkable success, will receive especial attention and it is planned to make the number of voices an even 500. The Cecilian Choir, the women's auxiliary, will continue its efforts and also increase its membership. M. N. S.

ENDS ACTIVE SEASON

**Laura Combs, Soprano, a Member of
Noted Artists' Quartet**

Laura Combs, soprano of the New York Artists' Quartet, of which the other members are Flora Hardie, contralto; Frank Ormsby, tenor, and Fred Martin, bass, will complete her concert



**Laura Combs, Soprano of the New York
Artists' Quartet, Who Has Completed
a Busy Season**

season with a private recital in Ridgefield, Conn., at the home of Mrs. Joseph E. Brown. Miss Combs's recital and concert engagements have included one with the Woodman Choral Society, Brooklyn, recital in Brooklyn, a recital in New York and a private recital in Brooklyn.

With the quartet Miss Combs sang at the Waldorf, New York, and made a short tour of the South, visiting such cities as Parkersburg, W. Va.; Meridian, Miss.; Farmville, Va.; Raleigh, N. C.; Rock Hill, S. C.; Calhoun, S. C.; Tupelo, Miss.; Talladega, Ala., and Bristol, Tenn.

In addition to this work Miss Combs has filled one of the most important church positions in Brooklyn, the First Presbyterian Church, at which C. Huntington Woodman is organist and choir-director. A greater portion of her time the coming season will be devoted to recital, concert and oratorio.

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SOME NEW BOOKS ON MUSICAL SUBJECTS

Dr. Sigmund Spaeth Throws New Light on Milton's Appreciation of Music—New Work for Children—The Chassevant Method of Education

"MILTON'S Knowledge of Music—Its Source and Its Significance in his Works" is the title of one of the most complete theses which an American man of letters has done in recent years. It is the work of Sigmund Gottfried Spaeth, who presented it to the faculty of Princeton University in candidacy for the degree of Ph.D.

The value of research, such as a work of this kind entails, is perhaps not as apparent as it ought to be. Dr. Spaeth has gone into his subject exhaustively and has discovered anew every allusion to the art of music which the great English poet has made. There is perhaps nothing so satisfying as this type of examination, for it is one of the few means by which the art of literature and music may be connected and their relation pointed out for the benefit of those who do not realize what it really is. Were there more who understood how closely allied the fine arts are there would surely be a wider general interest in them than that displayed even at the present time.

The book is divided into five principal sections: I—English Music in the Seventeenth Century. II—The Life of Milton as a Musician. III—Milton and the Art of Music. IV—Milton and the Theory of Music. V—The Significance of Milton's Knowledge of Music. These are followed by five appendices: I—The Most Important Passages in Milton's Works Illustrating his Knowledge of Music. II—Milton's Friendship with Henry Lawes. III—Leonora Baroni, the Singer. IV—An Essay Read in the Public Schools, "On the Music of the Spheres." V—The Most Important Sources of Milton's Knowledge of Music. Dr. Spaeth's essay on English music in the Seventeenth Century is highly interesting; in truth, it opens up much fact that is hardly known at all. In the division devoted to Milton's life as a musician he informs us that Milton's

* "Milton's Knowledge of Music—Its Source and Its Significance in His Works." By Dr. Sigmund Gottfried Spaeth. The University Library, Princeton. Paper, pp. 186.

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father was a "composer of real merit," quoting Hawkins as his authority. The author of "Paradise Lost" was then a musician not only theoretically but practically and is said to have played the organ well at the time of his entrance into St. Paul's Church. Dr. Spaeth also speaks of his essay, dating back from his university days, called "On the Music of the Spheres." His treatment of Milton's feelings toward the art of music and his constant references to it in his poems is peculiarly apt and intelligent. In "Milton and the Theory of Music" he discusses carefully numerous passages in the same admirable way. Perhaps the section called "The Significance of Milton's Knowledge of Music" gives us Dr. Spaeth's personal understanding of the relationship in the most adequate manner. Here he points out how the observation on Milton's knowledge of music aids us in our estimating what Milton really was. It is the spirit of the man Milton that interests him. He believes that he was influenced by the same things which have influenced other poets and other musicians. He establishes the unusual mental and spiritual attributes of the great English poet in a truly significant way.

The appendices are equally engaging. The first one contains the most important passages from Milton's poems illustrating his knowledge of music, finely arranged in chronological order, while in the fifth appendix the sources of the poet's theory of music, from the writings of such men as Plato, Aristotle, Aristoxenus, Ambrosius, Macrobius and Plutarch, are given in selection.

All through the work one is impressed by the dignity of Dr. Spaeth's prose, with the sincerity of his purpose and with his conscientious examination into the poet's complete work. It is an unusually worthy achievement and its appeal must be equally strong among music lovers and admirers of Milton. It is this kind of research work by men of general culture which makes for a better appreciation of the fine arts. A. W. K.

THE Oliver Ditson Company issues a book of "Sixty Musical Games and Recreations,"[†] by Laura Rountree Smith. This book, which is the result of a careful observation of how young folks learn things, is worthy of much praise in that it is a concise and attractive treatment of the matter. The various games are accurately described and the compositions which are to be played during the games are suggested.

FOR music teachers who interest themselves in the education of the young Marian P. Gibb's "A Guide to the Chassevant Method of Musical Education,"[‡] recently issued by the Frederick A. Stokes Company will be worth reading.

The book is the result of the modern movement in pedagogy by means of which the child is taught differently than is the adult. Several important theories are stated and reasons given for their validity. The children are taught the elements of music by means of stories with illustrations, in which the rests, notes, and other signs figure conspicuously. The author handles the matter of modulation in a very simple and attractive manner, in fact far more practicably than do many erudite theorists. The style of the work is simple and clear and it should have a careful examination from those whose profession it is to explain music to children.

[†]"SIXTY MUSICAL GAMES AND RECREATIONS." By Laura Rountree Smith. Published by the Oliver Ditson Company, Boston, Mass. Cloth, pp. 153. Price, 75 cents.

[‡]"A GUIDE TO THE CHASSEVANT METHOD OF MUSICAL EDUCATION." By Marian P. Gibb. Published by the Frederick A. Stokes Company, New York, 1914. Cloth, pp. 141.

ELEMENTARY Theory of Music is a miniature reference book for children, by M. R. and M. B. Black. The catechetical form has been adopted throughout and, although this method hardly enhances the interest of the matter treated, it undoubtedly makes for simplicity and brevity, besides rendering it valuable as a modest reference book.

The little work is comprised of ten chapters under the following headings: The Keyboard, The Staff, Scales and

Keys, Time, Signs and Words Used in Music, Classified Intervals, Chords, Form, Ornaments, and Some Rules for Practice. All of these are intelligently treated, a minimum amount of technical terminology is employed and the work as a whole is well planned. Sketches of the lives and salient characteristics of eleven of the greatest composers since the time of Bach acts as a sort of postlude and, as the authors suggest, may well be used in conjunction with the Perry Prints.

B. R.

[§]"Elementary Theory of Music." A Reference Book for Children. By M. R. and M. B. Black. Published by Charles W. Homeyer & Co., Boston, Mass. Paper. Pp. 43. Price, 50 cents net.

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BOSTON PIANIST SCORES IN PADEREWSKI SONATA

Frank Watson Repeats Interpretation
that Earned Composer's Praise—
Recital at Conservatory

BOSTON, June 1.—The New England Conservatory concert of the week ending May 30 was the pianoforte recital by Frank Watson of the faculty. Mr. Watson's recent audition with Paderewski, who commended him highly, had aroused particular interest in this recital and he had a large audience. His big number was the Paderewski Sonata in E Flat Minor, which he had played a few weeks earlier for the composer.

This is a work of tremendous technical difficulties, and the greatest possible tribute to Mr. Watson's performance is to quote Mr. Paderewski as his critic. After complimenting the young pianist warmly on his technical ability and interpretation, the composer wrote a dedication on Mr. Watson's copy of the music and afterwards sent a photograph "with sincere thanks to Mr. Frank Watson for his beautiful performance of my sonata." To Mr. Clary, Mr. Watson's teacher, Mr. Paderewski also expressed hearty appreciation.

This was the first time Paderewski had ever heard this sonata of his played, and he declared that Mr. Watson's performance had reconciled him to leaving it as it stands instead of making certain changes which he had considered.

Mr. Watson will go abroad a year from now and will go again to Paderewski for suggestions. The pianist is now considering some orchestral engagements for next Winter.

L. L.

Gatti-Casazza in Berlin

BERLIN, May 30.—General Manager Gatti-Casazza, of the Metropolitan Opera House, arrived in Berlin this week.

"His tone is good, his intonation generally accurate," said the New York Sun of

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—Photo by Mishkin.

ARION GLEE ENDS TRENTON'S SEASON WITH CONCERT OF ARTISTIC VALUE



Arion Glee Club, of Trenton, N. J., William Woodhouse, Jr., Conductor.

TRENTON, N. J., June 1.—The final concert of the season of the Arion Glee Club, William Woodhouse, Jr., conductor, was given recently at Association Hall before a brilliant audience.

The admired soloists were Edna Dunham, soprano, and Sara Gurowitsch, cellist. There was much enthusiasm shown for Miss Dunham's spirited and beautiful singing of Ronald's "Prelude," Ardit's "Parla," Alexander Russell's "Sunset," the old Scotch "Bonnie, Sweet Bonnie" and German's "Love is meant to make us glad." Her relished extras were Emmell's "Philosophy" and Blanch H. Barbot's "The Sea Hath Its Pearls."

Miss Gurowitsch's masterly gifts were displayed in a Chopin Nocturne, and Popper's "Elfentanz" and Polonaise de Concert. Together the two soloists were heard pleasurable in Leroux's colorful "Le Nil." Miss Barbot accompanied the soloists capably.

The excellent male chorus, under Mr. Woodhouse's efficient bâton, sang part-songs by Gounod, Offenbach, Sullivan, Horn, Woodhouse, Kuhlau and Thayer in a highly creditable manner. The club's able accompanist was William H. Brammer, who is a worthy product of Trenton teaching. The members of the club are the following:

FELLOW TOWNSPEOPLE HONOR HELEN WARRUM

Chicago Opera Soprano Gives Her First Recital in Her Home City of Indianapolis and Receives Ovation

INDIANAPOLIS, June 1.—An ovation which would have filled the heart of any artist with joy was tendered Helen Warrum at the Murat Thursday evening when she gave a song recital which marked her homecoming after a season with the Chicago Grand Opera Company. Miss Warrum is an Indianapolis soprano, daughter of Mr. and Mrs. Warrum, and the recital in which she was the principal figure had been arranged as a testimonial of the appreciation of her townspeople. A civic committee, headed by Mayor Joseph E. Bell,

made all the arrangements and the money realized from the recital was presented to Miss Warrum, who will leave shortly to fill several operatic engagements in Italy.

Miss Warrum's recital on Thursday was the first she has ever given in this city. The theater was completely filled. Miss Warrum's program included a number of arias, a group of Brahms *lieder*, several old French songs, two Debussy numbers and a group of English songs. She sang in French, Italian, German and English, displaying a voice of splendid quality, employed with artistic effect. At the conclusion of the first half of her program the young singer was recalled many times and the flowers given her constituted the most magnificent floral display ever seen in an Indianapolis theater.

Miss Warrum is a product of American training. She made her first studies in Indianapolis and later went to New

First Tenors—Thomas Bennett, the Rev. Walter S. Bonnell, James D. Brady, H. Praule Clark, Howard W. Gagg, William Gee, G. Ryland Newell, Michael H. Seifert, J. T. West, W. H. Butterworth, Robert Gressner, Albert G. Watson, Alfred L. Knapp, Robert de Costa.

Second Tenors—Girard H. Child, August Trembe, William Christie, Herbert Frost, William P. Fuhrmann, C. Percy Moon, Frank W. Muschert, A. L. Ondyke, George K. Ryan.

First Bass—Benjamin Hancox, William F. Hayes, Arthur M. Kurtz, George H. Rowley, Charles E. Sommers, Harold Tarnoske, Fred S. Tilton, Charles B. Warren, Robert Weelans, Henry Wrigley, E. H. Noyes.

Second Bass—A. C. Biles, Peter C. Fuhrmann, E. A. Horn, A. B. Kauffmann, Thomas S. Purrington, Melville T. Reed, Harry H. Rittenhouse, Leon W. Sleifer, William J. Suplee, Dr. Fred S. Westwood, Dr. Miles W. Wagner.

York. She first attracted attention two seasons ago when Andreas Dippel gave her a hearing and asked her if she could prepare the rôle of the *Fairy Godmother* in "Cendrillon" in two days' time. Miss Warrum accomplished the task and was given a contract with the Chicago company forthwith.

P. R. M.

Cosima, Wagner's Daughter, Obtains Divorce

More publicity was given to the domestic affairs of the Wagner family on June 3, when, according to cable despatches from Berlin, Frau Daniela Thode, daughter of Frau Cosima Wagner and her first husband, Hans von Bülow, was granted a divorce in Heidelberg from her husband, Prof. Henry Thode, on the ground of infidelity. Herr Thode was formerly professor of history at Heidelberg University and was long associated with Frau Cosima in the management of the Bayreuth festivals.

What "La Prensa" said after the wonderful "Lucia" cadenza sung at the Colon Theater in Buenos Ayres by

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HOW EXPERIENCE IN OPERA CAN BE ACQUIRED IN AMERICA

Alice Gentle's Career an Illustration of Advantages of Home Training—"What Can Be Learned There that Can't Be Taught Here?"—Mme. Doria's Unhappy Experience in "Getting a Reputation" in Italy

Alice Gentle, the American soprano, who was a member of Oscar Hammerstein's Manhattan Opera Company, sang this Spring in the Zuro company's season of grand opera in an East Side theater in New York.

"What do you actually get out of singing here?" was the question recently put to her by an interviewer from the New York *Telegraph*.

"Experience," was the answer. "Did experience ever hurt anyone? Isn't it after all more pleasant and profitable to acquire that essential thing, experience,

here in New York than it is to pick it up in Europe, and go through what other singers have gone through, are going through and must go through to gain recognition?"

"With whom did you study in Europe?" I asked.

"I never have crossed the Atlantic, nor the Pacific, for that matter. No, I am an-honest-to-goodness home product. My voice was born with me in this country, and all my training has been here in New York. I want to go to Europe, yes, some day when I feel tired enough to rest and can't accomplish it here, but what can I learn over there that I can't be taught here? Don't you think progress depends upon ourselves, given an excellent teacher to be sure?"

"You apparently agree with Alma Gluck that a girl's talent can be developed best in this country provided this is her country."

"Alas! here in America young women save their earnings and then rush to Europe to take up musical study. Some succeed, others fail. In most cases the poor students who are away in a foreign country are at the mercy of the world. This country can provide everything that is necessary to the student's education, and is, I think, gaining the musical standard that Europe always has had. A girl who aspires to operatic honors can be taught every branch of music and given an education as complete and excellent and with vastly less expense than she can hope now to get abroad."

"Are many such artists taking advantage of the superior qualifications?"

"Doesn't America abound with native artists of major rank?" she went on. "Why haven't we a national spirit for the production of grand opera? It doesn't seem to exist, yet right here we have American artists who are equal in every respect to foreign singers. I am not crying about lack of appreciation."



Photo by Unity Photo. Co., N. Y.

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"You spoke of the unpleasant experiences women have endured in getting recognition in Europe," I ventured. "Did you have any particular singer in mind?"

"I never can forget what Doria told me once. She sang with the Manhattan, you recall. She said before she was given the hearing she desired in Paris she was advised to get a reputation. She went out to find one. It gives me a chill now to think of it. She toured through Italy. Imagine a one-night stand series in the small towns of Italy if you can. She was afraid to sing lest when she opened her mouth she might receive an aged vegetable in her face. She kept up the tour at a terrible strain, and after she had cried herself to sleep night after night she would wake up in the morning

and say to herself, 'Get a reputation; get your name known; you are of no account until you do. Nobody wants you until somebody is talking about you!' Then she would dress and go on to the next town, where the said vegetable tribute would invariably be repeated. I don't know why she got vegetables in her face instead of flowers or fruit, but she didn't know either. After months of this she returned to Paris sufficiently established as a singer to be worthy of consideration. Then she was engaged and came on to New York. When she saw what our girls could do here and remain among friends she asked, 'Why do they leave? Why do they go over there?'"

The New York Military Band, Edwin Franko Goldman, conductor, will again give a series of four concerts at Columbia University during the Summer. The dates set are July 16, 21 and 23 and August 4. These concerts take place on the campus. The programs will include music by such composers as Beethoven, Wagner, Liszt, Verdi, Puccini, Richard Strauss, Sibelius and others. The band is composed of leading wind instrument players of New York, most of whom are members of the Metropolitan and Philharmonic orchestras. It is managed by Ernest F. Wagner.

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DR. GOETZL AS DIPPEL CONDUCTOR

Noted Musician Chosen for Post in Opéra Comique Season of Impresario

Pointing to the careful preparations which Andreas Dippel is making for his season of "opéra comique" next Fall is the engagement of Dr. Anselm Goetzl as principal conductor. Dr. Goetzl, who has been in New York this year, has had a wide experience in operatic work, having been assistant to Felix Mottl for a number of years and also associated with Anselm Neumann in Prague.

In Mr. Dippel's absence he is conducting with enthusiasm the voice trials in the Metropolitan Opera House. To a MUSICAL AMERICA representative he said the other day of his first season in New York: "It is strange how things come up so suddenly here. When I first came to New York I had very little to do and was actually wondering whether or not it was possible to establish myself here artistically. Then came my appointment as conductor of the Heinebund, and now my engagement with Mr. Dippel. Over night, I might almost say, I became so busy that I have no leisure time at all. And I have a comic opera to finish."

Dr. Goetzl is also prominent as a composer, his opera on Molière's "Les Précieuses Ridicules" having been produced successfully abroad. The operetta he



Dr. Anselm Goetzl, Principal Conductor
Dippel Opéra Comique

speaks of is to be produced by the Dippel forces under his bâton in the Fall, at which time the Shuberts will also put on his "Madame Flirt," a musical comedy which has won much approval on the Continent in the last year or two.

Helen Stanley to Be St. Louis Apollo Club Soloist

The executive committee of the St. Louis Apollo Club has engaged Helen Stanley, formerly a member of the Chicago-Philadelphia and the National Canadian Opera companies, for its 1914-1915 series of concerts. Next year will be the twenty-first season of the Apollo Club.

Handel Choir of Milwaukee Makes Début

MILWAUKEE, June 6.—Just at the close of the musical season in Milwaukee the Handel Choir, of comparatively recent origin, but nevertheless the most important factor in choral circles of the south side, made its first bow to the public on Tuesday last by presenting

Whiting's cantata, "The Tale of the Viking" in Plankinton Hall auditorium, under the direction of Thomas Boston, of Milwaukee, basso and choral leader. The soloists were Clementine Malek, soprano, of the Wisconsin Conservatory of Music faculty; Frederick Wergin, tenor, and George F. Russell, baritone. A dozen strings from the Auditorium Symphony Orchestra enhanced the beauty of the performance. Lulu Lunde played the piano and Grace Davis the pipe organ parts. M. N. S.

New Cantata by Fond du Lac Clergyman-Composer Produced

FOND DU LAC, WIS., June 2.—The new cantata, "Jesus at Jacob's Well," from the pen of the Rev. P. G. Van Zandt, of Fond du Lac, was given its première by the choral society of the Baptist Church

on Wednesday last with marked success. Mr. Van Zandt has composed a number of sacred pieces, but his latest effort is regarded as his best. It is finely wrought musically and the dramatic influence is strong. The Baptist Choral Club, though not expected to produce it to best advantage, did admirable work. The soloists were Nellie Holland, soprano; Mrs. Fred Goodrick, contralto; Mr. Van Zandt, tenor, and Mr. Goodrick, basso.

M. N. S.

PLATTSBURGH ORCHESTRA PLAYS INITIAL CONCERT

Discriminating Audience Expresses Pleasure in Work of Symphony Organization and Its Capable Soloists

PLATTSBURGH, N. Y., June 8.—The various musical excellences revealed by the Plattsburgh Symphony Orchestra, Charles F. Hudson, conductor, at its initial concert on June 4 were such as to place the event high in the city's musical annals.

A discriminating audience gathered, evincing delight at the work of both orchestra and soloists. The latter, Dr. A. J. Harpin, basso-cantata, and Lucy A. Hudson, violinist, revealed no uncertain musical gifts. Dr. Harpin sang songs by Spross, Schumann, Speaks, Bond and Edward German, winning a recall for his spirited singing of the last named composer's "Rolling Down to Rio." Miss Hudson was heard in Svendsen's "Romance," which she played with fine feeling.

Under Professor Hudson's guiding hand the orchestra played excerpts from the operas, "Aida," "Tales of Hoffmann" and "Königskinder," besides a Haydn minuet and the following marches: "Turkish," Beethoven; "Militaire," Schubert; "Athalia," Mendelssohn. Rubinstein's "Kamennoi Ostrow" called forth prolonged applause. The "Aida" selection was also accorded signs of signal favor.

Tenor Writes Offertory Between Rising Time and Morning Service

A record for quick composition was established by the young Brooklyn tenor, George C. Turner, who substituted for the regular tenor at the Twenty-third Street Presbyterian Church, New York, on Sunday morning, June 7. As Mr. Turner could not find in his répertoire a solo suitable for the occasion he wrote a number himself, both words and music, between 8.30 and 10.30. This was accomplished at odd times while dressing and riding on the cars from Brooklyn. Besides, the tenor wrote an accompaniment for the organist, Evalyn Crawford, and sang the completed work with good results at the service. The work is entitled "Consolation."

Atlanta Musical Festival Association Re-elects Officers

ATLANTA, GA., June 5.—All the old officers of the Atlanta Music Festival Association were re-elected this week, as follows: Colonel W. L. Peel, president; George W. Wilkins and Ben Lee Crew, vice-presidents; Victor L. Smith, secretary; R. S. Wessels, assistant secretary, and C. B. Bidwell, treasurer.

The season's sixth concert of the Atlanta Philharmonic Orchestra was given at the Atlanta Theater Friday evening, with Mortimer Wilson as conductor. The concert was well attended and was a splendid tribute to the skill of Mr. Wilson. The orchestra is maintained by the Atlanta Musical Association.

L. K. S.

Mme. Rosa Olitzka, the Russian contralto, has been re-engaged by F. Wight Neumann, the Chicago impresario, for a recital in Chicago on November 8.

The news was cabled from Turin, Italy, June 2, of the death, as the results of an automobile accident, of Luisa Bianco Grassi, wife of the tenor.

Elodie Farnum, a twelve-year-old violinist, who had shown remarkable promise, died at her home in Providence, R. I., on May 16.

CLUB AIDS TEXAS COMPOSERS

Ft. Worth Euterpean's Book of Creative Artists Gives Recognition

FORT WORTH, TEX., June 2.—A leading musical organization for Fort Worth women is the Euterpean Club, which sponsored the recent performance of Haydn's "Creation." The proceeds were given to the Relief Association of the city. The club gives three big concerts a year for charity. Mrs. C. W. Connery, a woman of fine tact and discrimination, is president, and has been for



Mrs. C. W. Connery, President of Euterpean Club, Fort Worth, Texas

ten or twelve years. Under her wise supervision the club has made an honored name for itself in Fort Worth and the rest of Texas. Also during this time it has been the means of bringing many unknown composers of Texas into recognition by reason of a book it has published under the title, "Composers of Texas."

In this last enterprise, the "Creation," the club achieved one of the best oratorio performances ever given in Fort Worth.

Josef Rosenfeld conducts the Euterpean Club. Incidentally he is an excellent violinist. As a conductor he is most finished and exacting in his requirements. The highly capable soloists were Mrs. H. Clay Walker, soprano; Dr. James F. Roach, tenor, and Frank Agar, bass.

L. M. S.

Leon Sametini, the widely known Chicago violinist, was recently heard in joint recital at Milwaukee with Julia Claussen. It was on short notice that Mr. Sametini substituted for Eugen Ysaye, the latter having been compelled to cancel the engagement on account of his return to Europe. Mr. Sametini scored a distinct success with his artistic performance of several interesting violin numbers.



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TWO CONCERTS OF MINNESOTA MUSIC

Minneapolis Programs Reveal Remarkable Progress Among Local Composers

MINNEAPOLIS, May 29.—An important chapter in the musical record of Minneapolis is that embracing the progress of its organists and choirmasters. A recent musical service in St. Mark's Church, where Stanley R. Avery is choirmaster and organist, served to bring forth appreciation of this condition. The music was of a high order and was entirely the work of local composers.

The prelude of the service consisted of two nocturnes—F Minor and D Major—composed and played by Mr. Avery. Hamlin Hunt, organist of Plymouth Church, was represented as a creative artist by his song for baritone entitled "Aspiration." The chorus, "Far in the Wilderness," from Willard Patton's Oratorio, "Isaiah," further emphasized the resources of the local field. George H. Fairclough, of St. John's Church in St. Paul, contributed a solo for contralto called "There Is a Blessed Home," and from the pen of Edmund S. Ender, of Gethsemane Church, came the anthem, "Ye That Love the Lord." The soprano solo, "I Have Plunged Into Life, O God," was representative of the creative labors of Malcolm Dana McMillan, of the People's Church of St. Paul.

Willard Patton was again represented by a duet for soprano and contralto, "The Lord Is My Shepherd," and the service closed with the "Hosanna" chorus from the cantata "Bethlehem" of Dr. Rhys-



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Boston Evening Transcript, Jan. 16, 1914.—"His voice was rich and pure at the bottom of the register as well as at the top, and his intonation was perfect."

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Herbert, of the Church of the Redeemer, Minneapolis.

As representing the important place occupied by the organists in the development of the community stand the several series of organ recitals, excellent in character and extremely well attended, given by Hamlin Hunt, Plymouth Church; Stanley R. Avery, St. Mark's Church; Harold Tower, St. Paul's Church; Edmund S. Ender, Gethsemane Church; George H. Fairclough, St. John's Church of St. Paul.

Mr. Hunt and Mr. Avery have also presented cantatas. William Ripley Dorr's musical services at the Holy Trinity Church enter distinctly into this branch of musical activity. Dr. Rhys-Herbert devotes an evening each month in the Church of the Redeemer to individual composers, many of them Americans.

The frequent combination of choirs has acted as a spur to serious effort. The Good Friday evening service at Westminster Church by the combined choirs of the Hennepin Avenue Methodist, Plymouth, St. Mark's, Trinity, Baptist and Westminster churches was a case in point.

A program bearing the heading "Made in Minneapolis" further emphasizes the city's creative and interpretative resources. It was presented under the auspices of the arts and letters department of the Woman's Club of Minneapolis. Organ, piano, violin and vocal numbers were included.

James Lang's Saint Anne's Fugue for Organ was played by Hamlin Hunt. Songs for soprano included two by Gertrude Dobyns—"Dawn" and "The Boy and the Brook"—sung by Muriel Crist. Included, also, in the group were Meta Schumann's "Medea," Emil Oberhoffer's "Lullaby," Julius Johnson's "Thou Art Like Unto a Lovely Flower," Jessie Phillips's "Evening Song" and "April Rain," sung by Meta Schumann.

Karl Scheurer played an improvisation for violin by Donald Ferguson. W. Scott Woodworth, baritone, sang Hamlin Hunt's "Aspiration" and Stanley Avery's two songs, "In Holyrood" and "The Song of the Street Sweeper." Thomas McCracken, tenor, sang Emil Oberhoffer's "The Brownie King" in a group with Rhys-Herbert's "O Love Sweetheart" and "In the Forest Fair."

The program closed with Frank Bibb's Japanese lyric comedietta in one act, "A Cup of Sake." The characters were taken by Matthew Crawford, Jr.; Eugene Bibb, Earle Balch, Robert Hotchkiss and Kathleen Hart Bibb. Meta Schumann was at the piano.

F. L. C. B.

Soprano's Recital in Fresno, Cal.

FRESNO, CAL., June 2.—One of the most enjoyable recitals of the season was that recently given by Zoe Norma Glasgow, soprano. Miss Glasgow, in a well prepared program, revealed a beautiful voice, which she used with skill and

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discretion. She had a capable assistant in Sanford C. Rich, who, besides supplying excellent accompaniments, interpreted piano numbers by Schubert and MacDowell with fine musicianship.

Conductor Dunham, as Organist, Plays His Own Work in Milwaukee

MILWAUKEE, WIS., June 1.—Arthur Dunham, of Chicago, conductor of the Lyric Glee Club and MacDowell Club, played the dedicatory program on the new pipe organ of the new Plymouth Congregational Church, on May 28. The church was dedicated Sunday, May 24. It was Dr. Dunham's first appearance in Milwaukee as a concert organist and his ability surprised even those who are familiar with his other musical accomplishments. The Dunham program was especially interesting because it included one of his own compositions, a Romanza in D. Mr. Dunham was assisted by Mrs. W. D. McNary, a local soprano of note, and Frederick Wergin, lyric tenor.

M. N. S.

The following works will be sung by the choir of St. Bartholomew's Church, New York City, at Sunday afternoon services during June: June 14, excerpts from "Hora Novissima"; June 21, ex-

cerpts from "Elijah"; June 28, "Stabat Mater," with vested mixed choir of fifty voices and Grace Kerns, solo soprano; Mrs. Benedict-Jones, solo alto; William Wheeler, solo tenor; Frederick Weld, solo bass, with Arthur S. Hyde, organist and choirmaster.

Moving Pictures to Follow Boston Opera at Champs-Elysées Theater

After the Boston Opera Company concludes its season at the Champs-Elysées Theater in Paris, that theater will be devoted to moving pictures, according to announcement in New York last week by Felix Isman, the theatrical promoter. Mr. Isman stated that, with Henry Russell, of the Boston company, and Henry Higgins, of Covent Garden, he had leased the theater for twenty years. The house will be used for moving pictures for nine months in the year and for grand opera the other three months. The Isman interests will take possession of the theater on July 20. Their pictures will be presented with the assistance of an orchestra of from fifty to seventy-five pieces and a large chorus. The enterprise will be entirely American.

Sergius Rachmaninoff has been playing his compositions in London.

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GEORGE DOSTAL

FORCES IN DAYTON'S MUSIC



Mme. Charlotte Lund and Friends in Dayton, O.

PROMINENT figures in the musical life of Dayton, O., are shown in the above picture, with Mme. Charlotte Lund, soprano. Reading from left to right, the figures are: A. F. Thiele, concert manager; Mrs. Leslie Davidson, Mme. Lund and Leslie Davidson, manager Steinway & Company's Dayton store. The picture was taken during a visit to Dayton of Mme. Lund, who gave a recital for the Mozart Club and a concert of "old songs" for the veterans at the Soldiers' Home.

MILD TURIN SUCCESS FOR NEW OPERA, "ALBA EROICA"

Italian Hearers Resent Lack of Chance for Singers to Score—Regina Vicarino Acclaimed as "Luisa"

TURIN, ITALY, May 20.—The musical feature of last week in Turin was the birth of a new opera at the Vittorio Emanuele—this time "Alba Eroica" (Heroic Dawn), by one of the younger school of Italian composers, Domenico Monleone, with libretto by his brother, Giovanni Monleone. The opera was received with mild enthusiasm by the Turin public, which is opposed to the modern school of opera, and clings tenaciously to Verdi, Bellini and Donizetti—with the three Puccini masterpieces and an occasional Mascagni, Leoncavallo or Giordano opera (except the last vagaries of these composers) thrown in for good measure.

To be sure, there were curtain calls in abundance, and calls for the composer himself, and an apparent amount of enthusiasm which might seem to justify the opinion that the opera was an unqualified success. The comments of the *entr'acte* crowd would seem to indicate that though the music was beautiful, as orchestral music, it failed to give the singers that chance to display their voices which a true Italian audience always demands, and without which a new opera is sure to die either a sudden or protracted death in Italy.

The libretto of the opera is based upon historical episodes connected with the conspiracy of the Bandiera brothers in Venice during the Austrian occupation of

the Venetian provinces, fragmentary episodes which do not bear throughout the libretto a close enough connection to make a coherent plot.

The leading rôle, *Luisa*, was entrusted to Regina Vicarino, the young American coloratura, who created a sensation here the week previous as *Elvira* in "I Puritani." Although this new rôle calls for a pure lyric soprano the score runs so high that it is next but impossible to get any one but a coloratura who can master the high tones. Miss Vicarino's admirers were somewhat disappointed at the score, which allowed her little opportunity to show her lovely voice to advantage. In no one spot does the opera give either the soprano, the tenor, or any other of the singers, more than a few phrases at a time, except in the lovely concerted number at the end of the second act, which unfortunately is followed by a duet, which makes an anti-climax. The public demonstrated its appreciation of Vicarino and her fellow artists by calling them out six times at the end of the second act and four or five times at the end of the other two.

It is to be doubted whether "Alba Eroica" will have a protracted career. It is to be regretted, for Maestro Monleone has shown wonderful workmanship in his score, which is truly beautiful in most places.

Future Army Bandmasters in Recital

A recital by the army students of the Institute of Musical Art, of New York, was given in Corbin Hall, Governor's Island, on June 2. Arthur A. Clappe, principal of the Department of Military Music of the Institute, arranged the program. The purpose of the class is to

train army bandmasters. These five students were graduated: Alfred J. Thomas, chief musician, Tenth Cavalry; George A. Horton, principal musician, Third Cavalry; James B. Prewitt, corporal, band, Twenty-sixth Infantry; Einar V. Sorensen, private, Fifth Band, and William C. White, private, Tenth Band.

New Works by Christopher Bach Features of Sheboygan Concert

SHEBOYGAN, WIS., June 1.—Sheboygan closed its music season in a veritable blaze of glory when the Apollo Musical Club, in connection with other local societies and individual artists, forming the Apollo Concert Ensemble, under the direction of Christopher Bach, gave a miscellaneous program at Sheboygan Opera House on May 26. Mrs. Julio Imig, soprano, of Sheboygan, was soloist. The feature of the program was the rendition of "The Badger State March," the latest composition by Mr. Bach, and dedicated by him to the Apollo ensemble. He directed each of the numbers excepting his own *Andante Cantabile*, a recent composition for string orchestra, which he dedicated to Ernst Hoefer, violinist and concertmaster of the Apollo orchestral division. Mr. Bach absented himself from the stage during this number and received an ovation at its completion. M. N. S.

Musette Dawley in Song Recital at Rochester Club

ROCHESTER, N. Y., May 30.—At the Genesee Valley Club on May 27 Musette Dawley, soprano, assisted by John Adams Warner, pianist, gave a song recital of much interest. Miss Dawley's offerings included groups of Italian, German, French and English songs, all of which were sung with beauty of tone and interpreted with charm and intelligence. Mr. Warner's sympathetic accompaniments as well as his solo numbers added greatly to the pleasure of the evening. I. R. B.

Modest Altschuler, conductor of the Russian Symphony Orchestra, has been engaged to conduct the orchestra at the Candler Theater, New York, for the new productions opening this week of "The Naked Truth" and "Pierrot, the Prodigal," the latter a film version of a ballet-opera by Mario Costa.

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DAYTON'S FESTIVAL CONCERTS

Altschuler Programs End Season—Début of School Organizations

DAYTON, O., May 25.—The musical season of Dayton came to a brilliant close on Saturday with two May festival concerts, given at Memorial Hall by the Russian Symphony Orchestra, Modest Altschuler conducting, and a quartet of soloists, including Marie Stoddart, soprano; Miss Brenda Macrae, contralto; Roy William Steele, tenor, and James Stanley, basso. The affair was given under the auspices of the Parochial Society of Christ Episcopal Church, under the direction of A. F. Thiele. Two large audiences were in attendance, and they were most enthusiastic, especially over the work of the orchestra. The soloists were also well received.

An unusual event was the first concert given by the Public School Orchestra of some 125 young musicians, under the direction of Conrad Yahreis, and the chorus of 350 voices directed by Professor O. E. Wright. The concert, especially the orchestra part, proved a revelation. Mr. Yahreis has been working with these talented children since January, and his earnest efforts met with a noteworthy success. The playing of the orchestra was inspiring, and only the best music was presented. This children's orchestra is not complete in the matter of instruments and two pianos were used to fill out these parts. The second part of the program, given by a chorus selected from the district schools, was also most enjoyable, and gave promise of bigger things yet to come. "SCHERZO."

There is a report that Annette Kellermann, whose natatorial feats as displayed in vaudeville have made her known on two continents, is desirous of studying for opera and that she has arrived in Paris to begin work under the direction of Mme. Melba. Miss Kellermann's mother played piano accompaniments for Mme. Melba years ago in Australia.

Among the officers of the United Managers' Protective Association of the Amusement Interests of the United States and Canada, recently organized in New York, Henry W. Savage is second vice-president and Oscar Hammerstein and Sargent Aborn are members of the board of governors. Marc Klaw is the president.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

CECIL BURLEIGH, one of the younger American composers, has a set of "Twelve Short Poems,"* op. 18, for violin with piano accompaniment, which the Oliver Ditson Company advances, in the series known as the "Ditson Edition."

Some months ago Mr. Burleigh's "Indian Sketches" were roundly praised in these columns. Much more highly imaginative even is this new set of pieces. Mr. Burleigh is still a young man and his power is rapidly growing. Being a violinist himself, he writes admirably for the instrument, but he does not err, as do many violinist-composers, by making the violin part so prominent that the piano part becomes insignificant. He has again taken programmatic titles and based each of his pieces on a stanza of poetry. The first, "Fernside Farm," has Whittier's poem as its inspiration, as have also "The Barefoot Boy," "Sweet Fern," "By the Fireside," "Midsummer," "Autumn" and "The Fishermen." It is gratifying to mention that in each of these cases Mr. Burleigh's music is far more important than the once popular poetry of the much-overrated Whittier.

The other pieces are: "At the Brookside," after Tennyson; "At Sundown," Longfellow; "The Oak," after Lowell; "The Huskers," after Calvin Diehl, and "In Harvest Field," after Longfellow.

All twelve pieces are so uniformly excellent that a discussion of them individually is scarcely necessary. They rank with the best music for violin and piano written in this country to-day and need give precedence to little or nothing in the shorter forms that comes from abroad. Withal they are not too difficult, though they do require a good working knowledge of violin technic. Mr. Burleigh's general harmonic scheme is again noted to be MacDowellish, an admirable trait, but his individuality comes forward in practically all of the pieces. They are dedicated to Florence Austin,

the American violinist, who has played Mr. Burleigh's compositions with notable success.

It might be suggested that several of these pieces would be effective, scored for orchestra.

*"Twelve Short Poems." For the Violin with Piano Accompaniment. By Cecil Burleigh, op. 18. Published by the Oliver Ditson Co., Boston, Mass. "Ditson Edition, No. 194." Price \$1.25.

* * *

CHRISTIAAN KRIENS is shown to advantage in a series of compositions which come from the press of his publisher, Carl Fischer, New York.† There is a charming "Chanson Marie Antoinette," original for violin solo with piano accompaniment, a piece written in the old style, in which Mr. Kriens has given utterance to a simple but expressive melody which he has harmonized in a very appropriate manner. The piece is also published for piano solo, for cello solo with piano accompaniment, and for organ solo, the latter edited by Edward Rechlin, the New York organist.

Mr. Kriens has also a very clever little violin piece called "La Mouche" ("The Fly"), a study in sixty-fourth notes, with a delicately conceived accompaniment that supplies quite the background that this characteristic *morceau* requires. It is not unlike Schubert's "The Bee" in general style, though it cannot be said to contain even a measure that is reminiscent of that familiar violin piece.

There is a capital "Sérénade Basque," strongly Spanish in rhythm and conceived with due regard for the solo instrument. It is not easy of execution. A "Second Mazurka de Concert" also appears and shows Mr. Kriens to advantage in a finished salon style. It is comparable to the well-known mazurkas of Zarzycki and Mylnarski and should become popular with solo violinists.

A paraphrase of the beautiful Scotch folk song "Annie Laurie" proves Mr. Kriens's ability to treat such a melody in an artistic manner, and at the same time effectively for the violin. His harmonization is apt and the piano accompaniment is well managed.

Mr. Kriens has also written a cadenza to the first movement of Beethoven's violin concerto. In recent years the Joachim and Leonard cadenzas have been superseded by the superb one which Fritz Kreisler has written and which Kreisler himself always plays when he performs the work. Mr. Kriens has accomplished a very creditable piece of work. It is difficult and cannot be played without considerable study.

Contributing to the piano literature, Mr. Kriens has arranged his Suite "In Holland" for this instrument. Originally conceived as an orchestral suite, the work has had excellent success in that form. In arranging it for piano solo, Mr. Kriens has not attempted to make the transcription too literal; he has rather adopted the wise plan of making it effective from the standpoint of the piano.

The four movements, "Morning on the Zuyder Zee," "The Dutch Mill," "Evening Sounds" and "The Wooden Shoe Dance," are all finely melodious, and in its present form the suite should become one of the most popular works of its kind in the piano répertoire. The third movement, "Evening Sounds," is perhaps the finest, and, in spite of its Grieg-like feeling, has individuality. The four movements are well within the reach of gifted amateur pianists.

*"Chanson Marie Antoinette." For the Violin with Piano Accompaniment. For the Piano. For the Violoncello with Piano Accompaniment. For the Organ. By Christiaan Kriens, op. 87. No. 1. Price 50 cents. "La Mouche (The Fly)." For the Violin with Piano Accompaniment. By Christiaan Kriens, op. 82. No. 4. Price \$1.00. "Sérénade Basque." For the Violin with Piano Accompaniment. By Christiaan Kriens, op. 82. No. 3. Price 75 cents. "Second Mazurka de

Concert." For the Violin with Piano Accompaniment. By Christiaan Kriens, op. 87. No. 2. Price 90 cents. "Paraphrase de Concert on 'Annie Laurie.'" For the Violin with Piano Accompaniment. By Christiaan Kriens, op. 87. No. 3. Price 75 cents. "Cadenza to Beethoven's Violin Concerto." By Christiaan Kriens. Price 50 cents. "In Holland." Characteristic Suite for the Piano. By Christiaan Kriens, op. 67. Price \$1.25 net. Published by Carl Fischer, New York.

* * *

DEEMS TAYLOR, who captured the prize offered for a symphonic poem at the last competition of the National Federation, is one of the younger Americans from whom it is safe to expect works of real value. He appears to advantage in a song, "Witch-Woman," recently published by the Oliver Ditson Company.‡

This song, which is inscribed to Reinhard Werrenrath, the noted baritone, was sung by the latter at his New York recital last Fall and proved to be one of the most successful novelties he has brought forward in several years. Since then Mr. Werrenrath has sung it in numerous concerts in various parts of the country and always with success.

Mr. Taylor has here found musical expression for a remarkably fine little set of verses by Celia Harris—verses which are far above the average both in conception and in literary value. Mr. Taylor is as individual melodically as he is harmonically, and he has created an atmosphere for the poem which is absolutely fitting and which is truly unique. In every particular it is one of the finest songs by an American musician, which has come to hand in some time. It should become one of the favorite baritone songs for those artists who can appreciate its message.

†"Witch-Woman." Song for a Medium Voice with Piano Accompaniment. By Deems Taylor. Published by the Oliver Ditson Company, Boston, Mass. Price 50 cents.

* * *

N. LINDSAY NORDEN, organist of St. Mary's in Brooklyn, and conductor of the Aeolian Choir, an organization devoted to *a capella* music of the Russian church, has issued some more arrangements of these little known works.§

Mr. Norden has adapted the English texts, though he has not translated them from the Russian. His work is musicianly. In making it possible for other musicians who have charge of choirs to use these masterpieces of the music of the Russian church, Mr. Norden is doing a work for which he must be praised.

The pieces now issued are "The Thief on the Cross," by P. Tschesnokoff, Musitchesky's "Cherubim Song" and a "Nunc Dimittis" by Kastalsky, one of the most famous of the composers of this school.

§"The Thief on the Cross," "Cherubim Song," "Nunc Dimittis." Three *A Capella* Choruses for Mixed Voices. By Tschesnokoff, Musitchesky and Kastalsky. Arranged by N. Lindsay Norden. Published by the Composer, Brooklyn, N. Y.

* * *

JOHN CARRINGTON is the composer of a set of "Flower Thoughts," which the house of Ricordi in New York advances.¶ There are four little songs in the set, "The Jasmine-time of June," "That One Red Rose," "Hyacinths" and "My Love's a Violet." Mr. Carrington writes pleasantly, melodiously and fairly correctly. He is neither a creator of distinguished music nor is he a ballad-writer of the objectionable kind.

The poems—which should not be designated as "lyrics," as they are here—are charming ones from the pen of the rapidly advancing American *littérateur*, Frederick H. Martens.

H. T. Burleigh has much that is interesting to say in a new song called "The Hour Glass." Mr. Burleigh is capable at all times of good music, like the present song, and he should not allow himself to write the "ballad" kind of thing

that occasionally comes from his pen and tends to detract from his place as one of those song composers of whom America has reason to be proud.

¶"Flower Thoughts." Four Songs for a Medium Voice with Piano Accompaniment. By John Carrington. Price \$1.00 net. "The Hour Glass." Song for a High Voice with Piano Accompaniment. By H. T. Burleigh. Price 60 cents. Published by G. Ricordi & Co., New York.

* * *

ONE of the remarkable things in musical history is the total absence of a school of serious Spanish composers. To be sure, there have been mediocre works written in Spain, as in other countries, but until recent times no significant figure has appeared above the musical horizon of Spain.

Through the generous aid of Ernest Schelling, the American pianist, a Spanish composer, whose work lay in obscurity for a number of years, has been brought to notice. This man is Enrique Granados, a native of Barcelona.

From the press of G. Schirmer come four singularly original piano pieces from his pen, "Valse de Concert," "Danzas Espanolas," "A La Cubana" and "Marche Militaire."|| Señor Granados has interesting things to say and knows how to say them, and make them effective from the keyboard standpoint. Truly engaging is the "Danzas Espanolas," a Danza lenta, *Ben Calmato* in D Major, 3/4 time, and a Sardana, an *Allegro moderato* in E Major, 2/4 time, this one dedicated to Mr. Schelling. The "Valse de Concert," while doubtless characteristic of Señor Granados, reflects the influence of Chopin. The section marked *Tempo di valse lento*, with its shifting harmonies, is an unusually happy conception.

These pieces are not only well written and finely thought out, but they are harmonically absorbing. Their harmonic scheme is spontaneous and modern, and its manipulation shows the hand of a musician working with high ideals. These works should have a wide hearing in America, as they are the most admirable new concert pieces for piano which have come to hand in a considerable time.

A. W. K.

||"Valse de Concert," "Danzas Espanolas," "A La Cubana," "Marche Militaire." Four Compositions for the Piano. By Enrique Granados. Published by G. Schirmer, New York and London. Prices \$1.00 the first, 75 cents each the second and third, 60 cents the last.

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Mr. Albert Lindquest, Swedish-American Tenor

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New York Press, Jan. 12, 1914: "His voice is a bass-baritone of excellent quality, agreeable in timbre and sympathetic and his interpretations show intelligence and feeling."

Manchester (Eng.) Courier, June 7, 1912: "Dr. Steinberg certainly has a splendid baritone voice of large volume and sonority."

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LONDON GRANTS "L'AMORE DEI TRE RE" MILD APPROVAL

Critics Assume a Conservative Attitude Towards Montemezzi's Opera at Its Covent Garden Première
—Louise Edvina as "Fiora" Gains High Honors—Clarence Whitehill Distinguishes Himself in
"Lohengrin"—Frank Gittelson, Mme. Gardner-Bartlett and Lester Donahue Among American
Recital-Givers in London

Bureau of Musical America,
36 Maiden Lane, Strand, W. C.,
London, May 27, 1914.

CONSTITUTING the first novelty of the present operatic season at Covent Garden Montemezzi's "L'Amore dei Tre Re" was produced there Wednesday, May 27, with Louise Edvina, Adamo Didur, Francesco Cigada, Giulio Crimi and Elvira Leveroni in the principal rôles, and Roberto Moranzoni conducting.

Knowing London's innate conservatism and traditional phlegm it need not be surprising that a work, which is distinctly of the lurid, tragic and gloomy kind, should have been received with nothing more than mild favor, even though it has come *via* Milan, New York and Paris and has, in the first two cities, excited ecstatic enthusiasm. The attitude of last evening's audience, which included royalty, was decidedly expectant—wrought-up would be too strong a term—for the Italian and American reports of Montemezzi's finest effort had not passed unnoticed here. The applause during the evening was on a regularly ascending scale—warm after the first act, warmer after the second and warmest after the last—but never did it rise to fever heat, and it was obvious that the greater part of it was intended for the members of the cast.

To Mme. Edvina, who was the creator of the part of *Fiora* recently at the Anglo-American season in Paris, a deservedly fine tribute was paid. Her conception of the faith-breaking rather than the faithless wife was appealing, human and sympathetic and yet with never a trace of the sordid to mar the delicacy of true poetry. Her dramatic powers were used with splendid effect throughout and the passion which impelled and consumed her was not of the melodramatic kind, but something deeper and stronger because more repressed and controlled. Her singing, too, was a thing of beauty. The ease and simplicity of her style, combined with the clearness and purity of her tones, acted like a charm on her hearers. This rôle of *Fiora* should prove a powerful addition to Mme. Edvina's répertoire.

Adamo Didur made a fine impression as the ruthless *Archibaldo*. His dramatic abilities are quite out of the ordinary and his voice is powerful and of splendid range. The none too grateful parts of *Avito* and *Manfredo* were played by Crimi and Cigada respectively. Both have splendid vocal qualities, the latter

especially possessing a baritone of great resonance and penetrative force. The work of Moranzoni with the orchestra proved him a capable artist, thoroughly acquainted with the score. He, too, shared in the applause, appearing on the stage with the leading singers. A good word should be said of the scenic effects. By the use of solid scenery the walls and towers took on a peculiarly realistic appearance, affording a real perspective, though the lighting, or rather the shading effected by the lightning was not everywhere in accordance with natural laws. The scene in the last act showing the bier in the crypt of the castle was striking and formed the background for a fitting close to this gruesome and intense drama.

The Press Divided

The English press is divided in its views on the opera. Its power and dramatic force are recognized, but there is a reluctance on the part of many of the critics to pass final judgment on a work after the first hearing. The music is voted in one case as of great poetic expressiveness, revealing fluent melodic invention and effective harmonic coloring. Attention is called to the absence of themes, for which an ever-varying flow of melody is substituted.

The end of the German season was reached on Saturday last with a performance of "Lohengrin" in which Clarence Whitehill, the American bass, figured conspicuously as *Telramund*, singing and acting in his usual convincing manner. The power and resonance of his voice and the distinction and dignity of his style made his performance the outstanding feature of the evening. As *Lohengrin*, Herr Sembach repeated a success he has more than once received ample recognition for, though in the last act he showed obvious symptoms of vocal fatigue. The *Ortrud* of Mme. Julia Claussen and the *Elsa* of Greta Jonsson, both strangers to Covent Garden, were of great merit and distinction, the former artist especially delighting her hearers by the richness and warmth of her mezzo-soprano, combined with her impassioned acting and convincing manner. Herr Pollak obtained many impressive effects with the orchestral score.

The program for the coming week at Covent Garden includes "Aida," with Gustave Huberdeau, Giovanni Martinelli, Antonio Scotti, Julia Claussen and Rosa Raisa; "Samson et Dalila," the first opera of the season in French, with Mme. Kirkby-Lunn, Paul Franz, Dinh Gilly and Gustave Huberdeau, and "L'Amore dei Tre Re," with the original cast.

Concert Appearance for Caruso

Caruso is billed for one concert appearance this season in London, at Queen's Hall next month, when he will sing at the performance in aid of the Italian charities.

The concert and recital average is being maintained with steady regularity and a list of seven programs on one day is by no means rare. On Saturday at Queen's Hall an echo of the late "Parsifal" season was heard in a concert of Queen's Hall Orchestra, under Artur Bodansky, whom Covent Garden elected to preside over the first performances in England of the great music drama. Some of the choicest parts of the score were effectively treated by the orchestra. Carrie Tubb worked valiantly and in a measure successfully with *Kundry's* phrases in the *Herzeleide* scene, though it is a well-nigh futile task to attempt to do justice to this scene on the concert platform. Miss Tubb was more convincing when she sang the closing scene from "Götterdämmerung," with which the concert ended.

Frank Gittelson's Recital

Frank Gittelson, the violinist, was heard on Saturday at Bechstein Hall in a recital that afforded him a far wider scope for his great gifts than was to be had when he appeared recently with Mme. Melba at Albert Hall. Of César Franck's Sonata, with the assistance of

Charlton Keith at the piano, the promising young artist gave a finished and straightforward interpretation. Bach's Chaconne revealed his warm and luscious tone qualities in a still greater degree, though it also revealed an excess of vigor, which unduly emphasized the contrasts. But of his technical skill and musical insight no doubt could remain, especially after his brilliant performance of Saint-Saëns's Rondo Capriccioso and a final group by Brahms, Bach and Pugnani-Kreisler.

Mme. Gardner-Bartlett, an American soprano, well known and well appreciated in London, appeared on Wednesday at Aeolian Hall in a program of songs by classical and contemporary modern composers, including Schubert.

Los Angeles Pianist's Début

Lester Donahue, the young pianist from Los Angeles, at present a pupil of Rudolph Ganz in Berlin, made his London début on Wednesday at Steinway Hall with a recital that included Brahms's Sonata in F Sharp Minor, the Fifteen Variations with Fugue of Beethoven, MacDowell's "Sonata Tragica" and some lighter pieces by Debussy and Liszt, in all of which he gave proof positive of a reliable technic and a deal of musicianly insight. A feature of his performance was his evident sincerity, as well as his exemplary desire to be guided by safe and recognized methods. In one so young this must be conceded a sound policy. Mr. Donahue's use of the pedal was not always to be endorsed and his passages from *forte* to *pianissimo* sometimes impressed one as too abrupt. In the last group, however, he displayed a very delicate touch and a fine sense of rhythm. Next week Mr. Donahue leaves for Paris, where he will also give a recital, proceeding thence to Berlin to continue his studies.

Mme. Augette Forêt, the American diseuse and costume-recitalist, is fitting about among London's more select musical patrons and has a lengthy list of engagements to fulfil before she can hope to escape for the Summer vacation. In addition to the dates mentioned in last week's issue, which included an appearance before the Indian Art, Dramatic and Friendly Society, the object of which is to promote a closer understanding between the East and the West, Mme. Forêt is to sing for the Oriental Circle at the Lyceum Club, for the American Circle's "at home," at the same club; for the officers and delegates of the Peace Centenary Committee, of which the Duke of Teck is president, and for several other well-known bodies. As is already known, Mme. Forêt will be in America in October of this year.

An unusually well attended "at home" was given on Sunday last at the London residence of the American soprano and teacher, Merta Cunningham, in the musical program of which several prominent concert artists took part, among them Miss Palgrave Turner, Miss Bingham Hall, Ivor Foster, Fraser Gange, Robert Maitland, the American baritone; Raymond Loder, Sterndale

Bennett and others. The success which attended Miss Cunningham's series of matinée musicales during the Winter has induced her to give a special program at Claridge's Hotel on June 11, at which a number of American and English artists will be heard. The former include the eminent pianist, Mme. Backus-Behr, with whom Miss Cunningham studied piano in America and who is also known as an opera and oratorio coach in New York; Mme. Merle Tillotson Alcock, the American contralto, and her husband, Bechtel Alcock, tenor.

Ganz's Second Recital

This afternoon at Steinway Hall Rudolph Ganz gave his second London recital, which he opened with Liszt's Variations on a Theme by Bach, a number which is so often treated as though the indication, "Weinen, Klagen" could admit of no possible construction but one that oppresses by its heavy and mournful spirit. Mr. Ganz revealed the ponderous side of the piece without allowing its weight to negative its many beauties. There were power and velocity in his playing such as are given to but few to command, while the delicacy of his touch and his sense of rhythm made his interpretations a sheer delight. The program also included Beethoven's Sonata in C Sharp Minor, Korngold's No. 2 Sonata in E Major and a group of six pieces by Chopin.

FRANCIS J. TUCKFIELD.

ANNUAL PUPILS' CONCERT OF MME. SODER-HUECK

Excellent Program at Reception in New York Teacher's Studio—Ensemble Singing Artistic

A unique reception and musicale was given on June 5 by pupils of Ada Soder-Hueck, on the occasion of her annual artist-pupils' concert. Mme. Soder-Hueck's studios were decorated and the private roof-garden above the Metropolitan Opera House was hung with Japanese lanterns for the occasion. A brilliant audience was assembled, many representative people of the musical world being present.

A mixed quartet, composed of Helen Lane, soprano; Elsie Lovell, contralto; Walter Heckmann, tenor, and Walter S. Wagstaff, baritone, gave a gratifying exhibition of ensemble singing, their voices blending harmoniously in the "Rigoletto" Quartet. The honors of the evening, however, were divided between Walter Heckmann and Marie Ellerbrook, contralto, both giving highly artistic performances of their various songs, Mr. Heckmann singing "Thora" of Adams, and an aria from "Pagliacci," and Miss Ellerbrook giving Schubert's "Der Tod und das Mädchen," Schumann's "Wenn ich früh in den Garten geh" and "Delilah's Love Song" from "Samson and Delilah." Miss Ellerbrook, by the way, is about to start on an extensive tour throughout the United States and Canada.

Each of the participants gave a creditable performance. Elsie Lovell, contralto, displayed excellent French diction in the "Connais tu le Pays" aria from "Mignon." Irene O'Brien, a charming lyric soprano, was heard effectively in Thomas Arne's "Phyllis Has Such Charming Graces." Helen Lane, soprano, gave an excellent exhibition of coloratura singing in Alicia A. Needham's "Haymaking."

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PARIS OPERA GOERS FRIGID TO COMEDY OF "SUZANNE'S SECRET"

Most Frivolous of Operas Fails in Most Frivolous of Cities—First-Nighters Felt They Were Being Trifled with—Maggie Teyte Punctuates "Suzanne's" Aria with Cigarette Smoke—New Février Opera for Henry Russell

Bureau of Musical America,
17, Avenue Niel,
Paris, May 25, 1914.

A BRILLIANT audience heard the first Paris representation of "Il Segreto di Susanna," Wolf-Ferrari's delightful operatic trifle, at the Théâtre des Champs Elysées, on Saturday by the Boston Opera Company. The representation was doubly interesting, inasmuch as Maggie Teyte appeared for the first time as Susanna. Strange to say, the work was received quite frigidly. Although the auditors showed themselves amused in no unmistakable manner, they seemed to have an idea that they were being trifled with. The most frivolous of operas has proved a dead failure in the most frivolous of cities. This was certainly in no part due to the interpretation of the work which, except for occasional raggedness in the orchestra, was an extremely fine one.

Tall and muscular Vanni Marcoux and dainty little Maggie Teyte, in their becoming Victorian costumes, were as entrancing a Count and Countess as it is possible to imagine. They both threw themselves entirely into the comedy of the music and the action. It is a remarkable fact that M. Marcoux's voice has much improved of late. *Count Gil* is the third rôle he has sung during the Anglo-American season, and in all three parts I have noted that he has vocally acquired greater steadiness and warmth of timbre than when he was heard last year at the Opéra in the "Jewels of the Madonna."

Miss Teyte's upper register did not have much scope in the rôle of the Countess, but the high tones that she did sing were of a most luscious quality. The manner in which Miss Teyte managed to deliver her principal aria, between energetic puffs at her cigarette, was nothing short of marvelous. I wonder how the singing teachers present, of which there were quite a number, liked the idea of their most stringent rule being flagrantly broken in this fashion?

That clever Italian comedian, Signor Tavecchia, played the dumb servant and continuously kept the house in smiles.

The "Secret of Suzanne" was preceded by "I Pagliacci," with Mr. Martinelli (replacing Ferrari-Fontana, indisposed at the last minute) as Canio; Emmy

Destinn as Nedda; Ancona as Tonio; Paltrinieri as Beppe, and Fornari as Silvio. This was a really magnificent group of voices that pleased the audience immensely. Signor Ancona's prologue was received with wild enthusiasm, and during the rest of the opera he distinguished himself by some amusing acting. Martinelli's fine voice was at its best, but his artistic success was somewhat marred by an over-use of the *portamento* in the famous tenor aria. Dramatically he treated us to some ingenious and new effects.

Miss Destinn was also in good voice. The chorus singing had a splendid "bite" about it and was as much appreciated as ever. The orchestra, under Signor Panizza, for some reason or other did not play as well as usual, the strings being frequently very ragged and the brass insistently late on the beat.

Henri Février's new opera, "Gismonda," a dramatic version of which was done with so much success in America by Sarah Bernhardt, has been accepted by Henry Russell and also by the Opéra Comique. M. Février told me a few days ago that he considered the work the finest he had ever written. He was particularly anxious at the time of giving "Gismonda" in America before producing it in Europe.

PHILLIPS VIERKE.

Boston Company Scores Success in "Parsifal"

"Parsifal" was given its first Paris production in German on June 3 at the Champs-Elysées Theater, and the result was a splendid success for the Boston Opera Company. The audience completely filled the auditorium and the progress of the drama was followed with reverent attention. In the cast were Margarete Matzenauer as Kundry, Sembach as Parsifal and Carl Van Holst, of the Vienna Opera, as Amfortas, and all of them were warmly praised in the Paris dispatches to the New York newspapers. The conducting of Felix von Weingartner was described as particularly impressive. One of the Flower Maidens was Elizabeth Reeside, of Washington, D. C.

It is said that the Boston organization is encountering opposition from the Paris Opéra, and the New York Times quotes the following announcement as coming from the Champs-Elysées Theater concerning the attitude of the National Opéra towards Henry Russell's venture:

"The outgoing administration at the Paris Opéra continues its active opposition to the director, Henry Russell, and his American organization now appearing at the Théâtre des Champs Elysées.

"Not long ago the premiere of the new opera, 'Scemo' was postponed in order that it might conflict with the Boston Company's 'Otello,' and now the announcement of Mr. Russell's third performance of 'Parsifal,' to take place June 15, is met by a similar announcement that the same opera will be sung on the same night at the National Opéra.

"This opposition apparently comes from M. Messager, who expected to go to America next season to conduct a French répertoire in Boston. It seems that when he made it a condition that Mlle. Andrée Valley, one of the young sopranos at the Opéra, be engaged too, the deal fell through."

The performance of "Parsifal" on the 15th will be for the benefit of the sufferers from the *Empress of Ireland* disaster. Mme. Matzenauer and Messrs. Sembach, Amato and Bender will be in the cast.

The last appearances in the Boston Opera season of Herr Weingartner and Frau Weingartner were made on June 8 in "Otello." Frau Weingartner (Lucille Marcel) was a highly successful Desdemona. Mr. Russell has announced

that the same cast, with Ferrari-Fontana as *Otello* and Vanni Marcoux as *Iago*, will open the Boston season on January 4.

CHICAGO PIANIST BACK FOR TOUR OF AMERICA

Mrs. Marie Hoover Ellis Returns After Successes in Europe—Her Studies at Home and Abroad

CHICAGO, June 6.—Mrs. Marie Hoover Ellis, the young Chicago pianist, has just returned from Europe, where she has been since August, 1909, and where she has earned for herself favorable notices through her performances at the Leschetizky soirées. She is a native of Indiana and most of her musical education has been acquired in this country. She was graduated from the musical department of DePauw University, subsequently studying with the late William H. Sherwood and Fannie Bloomfield Zeisler. She then joined the coterie which finds in Leschetizky its pianistic ideals.

Mrs. Ellis contemplates a tour of America next season and will be heard in recital in Chicago. She is a member of the Amateur Musical Club of Chicago and of the Lake View Musical Society, and has been heard in public performances before both organizations.

Mrs. Ellis's débüt before the European public was made in Bechstein Hall, London, in November, 1912, on which occasion she was received with enthusiasm by both public and press. This was followed by a successful tour of the principal cities of Europe, including both recital and orchestral engagements in Leipzig, Dresden and Vienna. M. R.



Mrs. Marie Hoover Ellis, Pianist

CENTURY OPERA IN THREE LANGUAGES

But Most of Next Season's Performances Will Be in English—Milton Aborn Sails

Milton Aborn, manager with Sargent Aborn, his brother, of the Century Opera Company of New York, sailed for Europe on the *Imperator* last Saturday for a six weeks' tour in search of singers for the coming season of the Century company. Sargent Aborn remains in New York to carry along the other preparations at the Century Opera House.

The most important announcement made by Mr. Aborn, as he boarded the *Imperator*, was to the effect that there will be performances of some of the operas in their original languages at the Century Opera House next season, although the greater number of performances will be in English. "La Bohème," "La Traviata," "Lucia di Lammermoor," "Pagliacci" and "Cavalleria Rusticana" will be given six performances each in English and two performances each in Italian. "Lohengrin" and "Tannhäuser" will each be given the same number of presentations in English and two German performances. Other operas will be given in English at all of their eight performances each, including "Carmen," "Romeo and Juliet," "William Tell," "Faust" and "The Barber of Seville."

This comprises the list for the first ten weeks of the season. The number of foreign language performances to be given during the last ten weeks will depend upon the reception of such performances during the first ten weeks.

Mr. Aborn will go to London first, having appointments there with Giulio Gatti-Casazza, Daniel Mayer and Alphonse St. John Brenon. In Paris he is to confer with Jacques Coind, the new artistic director of the Century, and with Henry Russell of the Boston Opera Company. During his stay in Berlin and Vienna he will meet Andreas Dippel, and in Milan he is to consult with Agide Jacchia, who is to be the first conductor of the Century Opera Company next season. Mr. Brenon has already completed and delivered new English librettos of three operas to the Century managers, and he is to have three more ready to turn over to Mr. Aborn upon the latter's arrival in London. In regard to his search for singers in Europe Mr. Aborn said:

"You would naturally think that when you wish to engage American grand opera singers you would have to look for them in America, but, strange as it may seem, you must search almost anywhere except in their own country for them. We have heard many splendid voices in this country, and there are enough of them here to make up the casts of many fine companies if they were trained and experienced in the grand opera répertoire. Their opportunities for this in America are very small, but Europe is full of companies in which young American artists acquire a large répertoire and it is there that they must be sought out."

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GRANBERRY PIANO SCHOOL GRADUATES IN SPIRITED CONCERT



Some of the Granberry Piano School 1914 Graduates. From Left to Right: Henrietta Keeney, Carolyn Lauretta Dudgeon, Louise Elizabeth Weddige, Diederika Haupt Millard, Lilian Eugenie Crawford, Adelina Di Crocco, Marion Boyd, Elizabeth Holbrook Voorhis, Charlotte Anne Spooner

AN excellent exposition of piano playing was heard at the commencement exercises of the Granberry Piano School, of New York, George Folsom Granberry, director, on Thursday evening, June 4, in Carnegie Music Hall. The presentation of Mozart's Sonata in D Major by the Misses Boyd, Dudgeon, Di Crocco, Keeney, Millard, Spooner, Voorhis and Weddige was spirited and hear-

tily enjoyed. Bach's A Major Sonata was also finely interpreted by Alice Ives Jones, violinist, and Lilian Eugenie Crawford, pianist, following which an infrequently heard but interesting number for two pianos was heard. This was "Homage to Handel," by Moscheles, and it was splendidly played by Mary Florence Nicholl and Charlotte Anne Spooner. Noteworthy indeed was Miss Crawford's playing of Liszt's D Flat "Consolation" and the Chopin "Fantasie Im-

promptu" and "Butterfly" Etude. Her technic was for the most part impeccable, and she has an unexaggerated manner of expression. She was deluged with flowers, but refused to grant much demanded extras.

In closing the musical program four pianos were again called into use, and proved more in keeping as a medium for the delineation of Wagner's music than for the simpler expressions of Mozart. Liszt's arrangement of the "March of

the Holy Grail" was impressive in such guise, while the Prelude to Act Three of "Lohengrin" was a rhythmical delight.

The Rev. Charles Lincoln White's address on "Music and Character" was listened to intently by the audience, which testified its appreciation by prolonged applause. Following Mr. Granberry's address and his awarding of the certificates and diplomas a graduates' reception was held in the lecture room of the school.

B. R.

KUNWALD ORCHESTRA ROLLS UP SURPLUS

Annual Report of Cincinnati's Symphony Shows Progress—Series Extended

CINCINNATI, June 8.—A surplus of \$1,785 is shown in the annual report of the Cincinnati Symphony Orchestra. The amount received from the annual contributors was \$51,956.16. From other sources a total of \$62,660.30 was received, making the total receipts \$114,616.46. The disbursements for the season, including all expenses, amounted to \$112,831.47. The report shows \$1,092.11, a deficit from former seasons, and this, deducted from the 1914 surplus, leaves a balance on the right side of the ledger of \$692.88, as of April 30, 1914. This financial statement does not cover the engagement of the orchestra in the Cincinnati May festival. According to the report of Mrs. Charles P. Taft, president of the Orchestra Association, the season just past was the most brilliant of all the orchestra's nineteen years. The beginning of the season was marked by the greatest sale of season tickets and for choice of seats there were larger premiums and more numerous bidders. The

report states that while the records of the past few years show a slow, steady increase in the sale of season tickets, with scarcely an exception, the past year was marked by the advance of 396 additional tickets over the highest record of the past.

Outside engagements were declared productive of substantial financial gain, additional prestige and re-engagements, although this work was necessarily restricted because of the participation in the May festival and its preparation by Dr. Kunwald and the orchestra. The orchestra appeared during the season in eleven other cities. The popular concert series was shown to be an emphatic success. The entire allotment of season tickets for the Sunday afternoon concerts was sold in a few days and the number of seats reserved for single sales proved wholly inadequate, large numbers being turned away at each performance.

Stockholders and directors of the Orchestra Association were congratulated on the splendid results achieved by the employment of Dr. Kunwald as musical director of the May festival and the use of the Cincinnati Orchestra. The greater brilliance in the ensemble work was ascribed to the fact that Dr. Kunwald devoted four weeks to rehearsals of chorus and orchestra, instead of the customary one week. Official announcement was made that the season next year will consist of sixteen pairs of symphony concerts during a period of twenty-eight weeks. This is commented upon as a great step forward and an indication of the musical development of the Ohio city.

BERLIN TRIUMPH FOR STILLMAN KELLEY

American's Quartet Praised as One of Best Chamber Music Pieces of the Day

BERLIN, May 29.—An event that called forth the greatest interest in Berlin musical circles was last night's reception at the American Woman's Club in honor of Professor Edgar Stillman Kelley. The attraction was not alone the presence of the distinguished American composer, but also the announcement that his String Quartet in C Major, op. 25, which had been given its first hearing at the Altenburg Festival several weeks ago, would be performed for the first time in Berlin. Thus we were given the opportunity to judge for ourselves this latest creation of Professor Kelley, which had been so successful in Altenburg. That the general interest was not limited to the American colony—and merely dictated by a sense of patriotism—was clearly demonstrated by the attendance of many prominent European artists and the critics of Berlin's leading papers.

It is gratifying to report that this quartet appears to us to be not only one of Mr. Kelley's best, but also one of the foremost chamber music compositions to be found in the present-day literature. Strictly modern, with a decided inclination towards the German school, the work reveals exceedingly interesting thematic inspiration and development. Its construction is marked by such finish

and its climaxes are of such compelling force that there is really little left to criticise. There is real genius in Professor Kelley's scheme of modulation especially in the Toccata and Fugue.

Personally, I am inclined to doubt the advisability of stringing out the fourth movement as long as Mr. Kelley has. Such expansion seems to me to be more appropriate in a first movement than in a *finale*. But the superb polyphonic treatment of the material bespeaks the master.

Of the four movements, Introduction, Toccata and Fugue, Intermezzo (*Adagio*) and Finale (*Allegro con anima*), the second and fourth seemed to make the deepest impression.

With this quartet alone, Professor Kelley proves himself an artist of extraordinary talent and an instrumentator of rare ability. The success of the work with the rather critically inclined audience could not be doubted. The sincerity of the enthusiasm displayed by the many professionals present was unmistakable.

If we are frank, it behooves us to admit that we in the United States are scarcely overburdened with composers of high distinction. When, therefore, we have the good fortune to call one of our own a composer of such ability as Professor Kelley—a composer who is fully appreciated in all German musical circles—it becomes our duty, I think, to give him that recognition which he so fully deserves, for our own sakes as well as for his. Let us not have a repetition of the case of MacDowell, whom we failed to appreciate until after his death.

The extremely difficult novelty was given a fairly intelligent and artistic interpretation by the Waldemar Meyer Quartet, the first violin and the viola doing their duty, while the second violin and 'cello were less successful.

O. P. JACOB.

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WONDERFUL PAGEANT STAGED IN ST. LOUIS

History of City Presented in Drama and Music, 7,500 Persons Participating

ST. LOUIS, June 2.—Pageantry has developed very rapidly in this country and many cities have observed special anniversaries with representations of striking events in their history. But largest and most elaborate of fêtes of this kind was undoubtedly that just presented in this city entitled, "The Pageant and Masque of Saint Louis," and given in celebration of the city's 150th anniversary.

In a natural amphitheater in Forest Park no less than 500,000 people witnessed four performances of the pageant, beginning May 28 and closing June 1. Friday night, May 29, was stormy and therefore an extra performance was given on June 1. The production started at 6:30 p. m. with the first half known as "The Pageant," which pictured the growth of St. Louis from its foundation until after the close of the Civil War. This production was written by Thomas Wood Stevens. No less than 7,500 people took part in it. After an intermission of half an hour, starting at 8:30, "The Masque of St. Louis," an allegorical interpretation of the founding of the city, in which all the elements of the earth and sky were presented, kept the audi-

ence spellbound until nearly 11 o'clock. The poem of "The Masque" was written by Percy Mackaye and the musical setting was by Frederick S. Converse, of Boston. The entire production was presented by citizens of St. Louis under the supervision of a committee of which William La Beaume was chairman. The amphitheater was divided in the center and half of the seats were free to the public. However, the seats numbered only 80,000. Some idea may be obtained of the extent of the overflow from the fact that police and other estimators placed the number between 175,000 and 200,000.

The incidental music to the pageant was written by several composers, one of the principal numbers being "The March of the Pioneers," by Ernest R. Kroeger, of this city. One of the themes was an old French tune used in the southeastern section of this State for at least 100 years. The Gavotte, danced by several hundred, many being members of the old families, was also very attractive. Other numbers were composed by Noel Poepping, under whose direction a band of eighty pieces played the music for both the Pageant and the Masque.

The composition of Mr. Converse for the second part was as fine as anything of the kind that the writer has ever had the opportunity of hearing. The composer used modern methods of harmonization and, inasmuch as the basis of Mr. Mackaye's beautiful poem was the story of the Indian and Mound-builder, Mr. Converse naturally leaned toward traditional motives. The music of the Masque was sung by a chorus of 630 mixed voices and seventy boys recruited from the Episcopal choirs of the city. All these choral numbers were under the direct supervision of Frederick Fisher, of this city, and were rehearsed during many months. Mr. Converse enlarged upon the old chant, "Veni Creator," and made a most impressive choral number in the very heart of the work. The other numbers which were particularly well liked were "Dance of the Elves," "Dance of the Fawns," "Chorus of the Wild Nature Forces" and "The Song of the World Adventures." In addition to these the incidental music played by the band never failed of the desired effect.

The cost of this enormous undertaking will perhaps run as high as \$125,000 and the receipts include about \$70,000 in subscriptions from merchants and others, \$60,000 from seat sales, \$20,000 for the moving picture rights and other conces-

sions, which will bring a total considerably in excess of the cost. There is a movement on foot to have a performance of this character each year, and it is certain that the big chorus, which was recruited especially for this production, will be used in annual festivals. The entire production was given without a single mishap, something for which immense credit should be given the members of the production committee.

H. W. C.

EVERSMAN-VON SAYN TOUR

Soprano and Violinist to Appear in Series of Concerts

Alice Eversman, the American soprano who for several seasons was a member of the Chicago Grand Opera and the Montreal Grand Opera companies and who subsequently sang at the Carlsruhe Grand Ducal Opera in

Germany, will make a Pan-American tour this Fall and next Spring in conjunction with Helena von Sayn, the Russian violinist, who has an established reputation in Europe and England and who has likewise appeared in the United States with emphatic success.

Miss Eversman sprang into national fame in Washington two years ago when at twenty minutes' notice she sang the rôle of *Aida* with sensational success. The prima donna who had been announced for the performance failed to reach Washington and Miss Eversman's heroic assumption of this difficult rôle not only saved the day for the Chicago Company but won for herself enthusiastic approbation.

Miss von Sayn, who is a member of a distinguished Russian family, is noted for her artistic renditions of classic and Oriental music and possesses a most enviable Continental reputation. The tour of these two young artists will be under the direction of the Radcliffe Attractions, in Washington, D. C.

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NEW YORK PRESS NOTICES

New York Tribune, April 22, 1914:

"One of the most REMARKABLE woman-pianists now before the public."

New York Evening Mail, April 22, 1914:

"Took her audience by STORM."

New York Herald, April 22, 1914:

"In her methods, there is an almost PADEREW-SKILIKE impressiveness, which holds the audience in its spell."

Arion Society Concert

New Yorker Staats-Zeitung, April 26, 1914:

"Leginska played like a young GODDESS OF MUSIC—never has a soloist at these concerts received such an ovation."

MISS LEGINSKA IN AMERICA FOR WINTER 1914-1915

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HENRI SCOTT

WINS HIGH PRAISE AT THE CINCINNATI FESTIVAL

Henri Scott sang the bass part with sonority, tonal beauty and dramatic intensity.—*Cincinnati Enquirer*.

To the solo singers it offers splendid opportunities for the display of voice and art, and in the singing of the Festival quartet, Misses Hinkle and Keyes and Messrs. Williams and Scott, the high lights in tonight's performance was found. I cannot recall a more satisfactory solo ensemble at any of the earlier festivals, though the programs have frequently borne more famous names. The four voices blended perfectly, each was exquisite in its distinct timbre and the taste displayed by the singers was impeccable. The singing was, indeed, all that singing of the character called for by the music ought to be, and challenged an equal distribution of praise among the four artists.—*H. E. Krehbiel, in the N. Y. Tribune, May 9, 1914.*

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INTERPRETING THE WAGNER GIFT

Motives that May Have Actuated Cosima and Siegfried in Presenting the "Bayreuth Festspielhaus" to the German Nation—A New Operatic Version of Heine's "Ratcliff"

European Bureau of Musical America,
30, Neue Winterfeldtstrasse,
Berlin, May 27, 1914.

WAHNFRIED has replied to many recent scathing attacks with what would seem to be "coals of fire." Frau Cosima and Siegfried have dedicated to the German people, for all time, the "Bayreuth Festspielhaus," with all its stock and appurtenances, the museum, the collection of Wagner relics and the library. Far be it from us to receive any act of broad generosity with cynicism. But in the case of this Bayreuth legacy one cannot entirely overcome the feeling of witnessing a "grand-stand play," made to counteract the unfavorable impression produced by the mother's and son's insistence upon dragging the dirty family linen before the public eye.

Moreover, the value of the gift itself is scarcely to be rated as high as it might have been if the copyright on Wagner's works had not expired and if Frau Cosima and her offspring had not already skimmed the cream off the milk pretty thoroughly. Even under the most favorable circumstances but little financial profit is to be expected from Bayreuth in the future; there may even be a marked deficit. However, from the standpoint of the German people, this gift must be considered a worthy memorial to the composer and a completing link in the Wagnerian era.

The bequest is not to be considered legally perfect until the court has passed final judgment in the pending suit against Frau Beidler, and until it is determined whether she is to be or not to be the daughter of Wagner.

To those contemplating a pilgrimage to Bayreuth it will be gratifying to note that neither the Wagner family differences nor the legacy to the German nation will have the slightest influence on this year's festival.

New Operatic Version of "Ratcliff"

Heinrich Heine's "Ratcliff" has been repeatedly set to music. Among other composers Mascagni has employed this somber subject and Mauritus Vavrinec, the Hungarian composer and critic, also felt drawn to it.

Volkmar Andrae has now brought out another operatic version of "Ratcliff," producing it or the occasion of the "Tonkünstlerfest" at Essen. He has retained the original Heine text verbatim. The opera was not given in Essen itself, but at the Municipal Opera House of Duisburg, and was attended by the entire congress of musicians assembled in Essen. It is reported to have made a deep impression. The fantastic pictures reproduced from the ballad—the interior of MacGregor's castle, the thieves' den, the wild country of the Schwarzenstein and the gruesome history involved—all aided in providing a decided atmospheric impression. Although a marked inclination for the Strauss school is said to have been manifest on the part of the composer, it is generally conceded that he has successfully united individual ideas with other impressions—those of "Elektra," especially—and has produced a decidedly fascinating entity which, moreover, is masterfully arranged. Special emphasis is laid on the significance with which the orchestra is treated without allowing it ever to dominate the voice. In fact, it is thought that Andrae has been more successful than his predecessors with the "Ratcliff" material.

At the Essen Festival another opera was also given a first hearing, the comic

opera, "Herr Dandolo," by Rudolf Siegel, who has been engaged as conductor for the Königsberg Opera. The work had pronounced success. Willi Vesper wrote the libretto after a comedy by Conte Giraud. According to reports, the work is a typical German comic opera, and is conspicuous by the purity of its style. The composer has availed himself neither of leit motives nor of the symphonic manner, but his colors are exceptionally well adapted to the dramatic situations. Siegel is a pupil of Humperdinck.

Berlin Opera Festival

We live just now in an era of festivals. The Berlin Royal Opera Festival is to begin on May 31, and will continue until June 14, when the Royal Opera closes its doors for the Summer. The first eight days will be devoted to a "Parsifal" cycle, which will be succeeded by a performance of the "Ring" (June 9 to 13) newly arranged and with a complete new setting. The last performance, on June 14, will be Richard Strauss's "Rosenkavalier." The conductors will be Richard Strauss and Leo Blech, and artists of prominence participating will include Frieda Hempel, Margarete Ober, Erna Denner, Claire Dux, John Forsell, of Stockholm; Friedrich Weidemann, of the Vienna Royal Opera; Martha Leffler-Burckhardt, Hermann Jadlowker, Kirchhoff, Ernst Kraus, Paul Knüpfel, Herr Schwiegler, Herr Bronsgeest, and others.

Last night's performance of "La Bohème," at the Royal Opera, developed into a welcoming oration for Frieda Hempel, who sang *Mimi*. The prima donna had not been heard in Berlin since her departure for America at the beginning of last season. The house was packed, many Americans of the Berlin colony and American tourists being in evidence. Miss Hempel was in splendid voice and received storms of applause.

Opera on "Mona Lisa"

Max von Schillings, conductor of the Stuttgart Opera, has just completed his new opera, "Mona Lisa." The first production of this work is announced for the beginning of next season, simultaneously at the Stuttgart Court Opera and the Vienna Royal Opera.

Max Reger has orchestrated the accompaniment for a number of the songs of his cycle, "Schlichte Weisen." These include the most popular songs, "Das Dorf," "Des Kindes Gebet" and "Aeolussharfe."

In conformity with the wish of Richard Strauss, Oscar Fried has been engaged as conductor of "The Legend of Joseph," for the German tour of the Russian Ballet next Fall. The Russian Ballet will present this novelty three times at the Berlin Royal Opera.

Last week a party of tourists from Salt Lake City went from London to Cassel to hear their compatriot, Lucy Gates, sing *Gilda* in "Rigoletto." Miss Gates, who is returning to America with this same party on the *Aquitania*, is booked for nine concerts during June in Utah and Idaho. She will resume her duties at the Court Opera in Cassel in September.

Theodore Spiering has been appointed to succeed Dr. Siegel as conductor of the Berliner Tonkünstlerinnen Orchestra. Hereafter this organization will be a stringed orchestra.

Maria Carmi, who created the rôle of the *Madonna* in Reinhardt's and Humperdinck's "Miracle," has been engaged by the Russian Ballet for the part of *Potiphar's Wife* for the London première in July of Richard Strauss's "The Legend of Joseph."

Marcella Craft Delights Countrymen

The members of the American Hotel Men's Association experienced a very agreeable surprise upon hearing their compatriot, Marcella Craft, as *Madama Butterfly*, when they attended a performance of Puccini's at the Munich Royal Opera. The soprano had a triumph, and several members of the party declared that they had never seen the part performed in such an ideal manner. The presence of her countrymen seemed to inspire Miss Craft, who veritably outdid herself.

On Saturday last the Friedrich Wilhelm-Staedtisches Schauspielhaus was the scene of an interesting opera matinée, given by Carl Gercke, the conductor and operatic coach. The program comprised "Hänsel und Gretel" (first and second scenes), "Faust" (third act), "Aida" (aria and duet, first and second acts) and "The Flying Dutchman" (sec-

ond act). Each selection was presented with all stage accessories, and, in part, by singers who had already won their spurs. Even those singers who were débutants had been prepared for their task with professional conscientiousness, while the orchestra under Gercke—largely made up of members from the orchestra of the Charlottenburg Opera—was rather superior to the instrumental bodies generally encountered at such events. Whatever was amateurish was compensated for by the work of a number of artists of pronounced ability. Among these were Lise Frey, as *Gretel* and *Siebel*; Sophia Kamira (of Pittsburgh, Pa.), whose interpretation of *Marguerite* revealed an exceptionally voluminous soprano, musicianship and unquestionable histrionic talent, and two other Americans, Lili Gerden, as *Gertrud*, "Hänsel und Gretel," and Dr. Augustus Millner, as the *Flying Dutchman*. The former displayed a well-trained mezzo-soprano to advantage, and Dr. Millner was equally successful with his sympathetic baritone. O. P. JACOB.

WERRENRATH TO TRY NEW YORK AS SUMMER RESORT



Percy Rector Stephens and Reinhard Werrenrath, "Snapped" Before Mr. Stephens's New York Studio

At the time of the general exodus of song-birds to Europe, the mountains and the sea shore, it is unusual to find a singer who prefers to remain in the metropolis, testing the value of "New York as a Summer resort." Reinhard Werrenrath, the baritone, will spend most of the Summer at his home at University Heights, leaving the city only for a few engagements here and there, and for a motor boat trip along the New England coast in August. The warm weather attractions of New York are many, but the two particular reasons for Mr. Werrenrath's remaining in town seem to be the cultivation of a small but thriving vegetable garden in the rear of his home, and the determination to continue his studies with Percy Rector Stephens, voice teacher.

Mr. Werrenrath has been taking a lesson every day with Mr. Stephens since last Summer, his work being interrupted only by his concert tours. Under Mr. Stephens's guidance his voice has improved to the extent that music critics all over the country, who have heard him before, have commented on his vocal development.

URGE WITHDRAWAL OF LEMARE'S NAME

Chicago Society Protests Appointment of English Organist for Big Exposition

CHICAGO, June 8.—Protest against the appointment of Edwin H. Lemare as official organist of the Panama-Pacific Exposition, on the ground that he is not an American, has been registered by the Society of American Musicians in the following resolutions:

"Whereas, it has come to the knowledge of the Society of American Musicians that there is to be held in the city of San Francisco in the year 1915 an exhibition called 'The Panama-Pacific Exposition'; that in its many exhibits of American products there is to be a magnificent organ built by American builders, and that many concerts and recitals are to be given thereon; and,

"Whereas, the Director of Liberal Arts has appointed to the post of director of music at this exposition an American, Mr. George W. Stewart, who has taken full charge thereof and appointed a foreign artist to give a large number of recitals thereon, virtually making him official organist of the exposition, and

"Whereas, America can and does boast of a large number of talented and distinguished organists who would fill this place with honor, and

"Whereas, this exposition is to celebrate the completion of a great American undertaking, the Panama Canal, we believe that in so far as possible Americans should have full charge of American exhibits, therefore,

"Be It Resolved, That we, the Society of American Musicians, do hereby protest against the appointment of a foreign artist to the position of official organist of this exposition, and that we use all honorable means to bring this matter to the attention of the proper authorities, appeal to their loyalty, patriotism and reason, that the action of Mr. Stewart be rescinded and that one of our own illustrious American organists be selected for this post, and

"Be It Further Resolved, That we call on all loyal and patriotic Americans for their support in this matter.

"Society of American Musicians,
"WALTER SPRY, Pres.,
"WILLIAM BEARD, Secy. and Treas.
"Walter Spry, George Nelson Holt,
Glenn D. Gunn, William Beard, Allen
Spencer, Board of Directors."

Musicians' Club in Flourishing Condition

Louis R. Dressler, secretary of the Musicians' Club of New York, has just issued his annual report, reviewing the most active season in the club's history. At the annual meeting of the club, in 1913, the membership consisted of 650 active, eight associate and ninety-two non-resident members, making the total membership 750. During the last year 212 members joined, 181 active, twenty-seven non-resident, three associate and one life; 169 resigned, three died and sixty were dropped for non-payment of dues, showing the membership to date as follows: Active, 619; associate, eight; non-resident, 102, and one life; total, 730, showing a decrease in membership of twenty for the year. Two or more concerts and social events were given by the club each month of the season. Walter Damrosch is the club's president.

A lengthy but interesting piano recital was that presented by the pupils of Edgar J. Rose on June 1 at the Genesee Valley Club, Rochester, N. Y.

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London



Pupils of J. Henry Hutzel gave a violin recital on May 28 in the North Church Chapel, Bridgeport, Conn.

* * *
The piano pupils of Alzeda J. Sprague of Providence, R. I., were heard in recital at Miss Sprague's studio on May 29.

* * *
Marie Sundelius, the soprano, gave a highly enjoyable recital on May 21 in the Swedish Lutheran Church, New Britain, Conn.

* * *
Hildegard Brandegee, the young Boston violinist, has been heard with much favor recently, in a series of recitals at Farmington, Conn.

* * *
An interesting piano recital was recently given by a number of pupils of Lillian E. Aronson at her studio in Lyons Farms, N. J.

* * *
Theodore Bendix has signed contracts with John Cort to furnish a string quartet for the latter's new theater on upper Broadway, New York.

* * *
Pupils of Mrs. Susan Hawley Davis appeared in a song recital at Bridgeport, Conn., on June 1, with Mrs. Elmer Beardsley and Mrs. Davis at the piano.

* * *
A recent recital in Toledo, O., was that given by pupils of Jean A. Parre, violin teacher. The program closed with 40 violinists playing Gounod's "Ave Maria."

* * *
Harriet Hitchcock, soprano, and Amy Ellis, pianist, were recently heard in a pleasing joint recital in the Assembly Hall of Smith College, Northampton, Mass.

* * *
Mrs. Archibald Miller, soprano, is substituting for Grace Bonner Williams of the Arlington Street Church choir, Boston, during Mrs. Williams's absence abroad.

* * *
Blanche E. Wagner, New England Conservatory, '11, of Bangor, Pa., gave an interesting musicale in her studio on June 6, when she presented twenty-six of her pupils.

* * *
A violin recital by pupils of Frank P. Kaspar was given on June 4 in Baltimore. The pupils were assisted by Mrs. Charles Stalford, soprano, and John H. Eltermann, accompanist.

* * *
Paul Fairchild, baritone, of Beloit, has departed on a long tour as a member of the American Quartet of the Redpath Lyceum Bureau. Mr. Fairchild has signed a year's contract.

* * *
Jenny Dufau, the coloratura soprano of the Chicago Opera Company, gave a private performance of operatic scenes in Chicago, June 4, being most successful in the "Mad Scene" from "Lucia."

* * *
Dr. Orlando A. Mansfield, professor of music at Wilson College, Chambersburg, Pa., gave his eighth organ recital at the college on June 6. The program included his own *Con Moto Moderato* in B Flat.

* * *
Clarence E. Wolcott, of Syracuse, N. Y., who is one of the directors of the Central New York Music Festival Association, was married on April 2 in New York to Mrs. L. S. Benton, of Oswego, N. Y.

* * *
The class of 1916 captured the revived Alma Mater song contest held on May 26, at Smith College, Northampton, Mass. The music of the winning song was written by Mabel Austin and the words by Angela Richmond.

* * *
A representative audience gathered at the annual free concert given on May 26 by the Wednesday Matinée Musical Club, Cañon City, Col. Mrs. Charles Williamson, the president of the organization, was the able soprano soloist.

* * *
Two interesting programs were recently heard at the University of Arkansas School of Music, Henry Doughty Tovey, director. On May 8 and 9 pupils of Mrs.

Vandeventer-Crockett, Mrs. Bateman and Mr. Tovey delighted large audiences.

* * *
Joel Mossberg, the Swedish baritone, gave a recital at LaCrosse, Wis., on May 26, the program consisting of two groups of Swedish folksongs and an English and French group of operatic selections. Carrie Munson Brooks acted as accompanist.

* * *
Three artist-pupils of the Philadelphia Branch of the Ziegler Institute gave a song recital, May 28, at Presser Hall, Philadelphia, Pa. They were Marion E. Bertolet, contralto; Ella M. Phillips, soprano, and Edward U. Schrock, baritone. All three disclosed talent and careful schooling.

* * *
Professor Isidore Troostwyk, of the department of music at Yale University, sailed May 14 on the *Kaiser Francis V*, to attend the "Schlaraffia" convention, which opens in Zurich on June 15. Professor Troostwyk will visit many countries, sailing for America on September 5.

* * *
Herbert C. Maybie, director of music in the Western State Normal School, Kalamazoo, Mich., is also an impresario in that city, and a successful vocal soloist. He sang in two recent performances of Stainer's "Crucifixion" in the Plymouth Congregational Church at Lansing, Mich.

* * *
Franceska Kaspar Lawson, soprano, of Washington, D. C., has just closed a successful season. Her last engagements were in "The Creation" with the Dutchess County Choral Union, at Beacon N. Y.; a song recital at Cumberland, Md., and soloist at the closing exercises of National Park Seminary.

* * *
Mrs. Susan Hawley Davis, accompanied by Mrs. Elmer Beardsley, was the soloist at a memorial service held in the opera house of Derby, Conn., on May 24. A large chorus of school children, under the direction of Superintendent Bailey, of the public schools, also participated.

* * *
A Providence musicale of May 28 introduced several pupils of C. Leroy Lyon, assisted by Hilda Hanke, pianist and accompanist, and Minnie Cameron, violin. Alfred Buckley, baritone soloist of one of Providence's leading churches, sang numbers by Wagner and Handel and was heartily applauded.

* * *
One of the interesting programs of the season in Lincoln, Neb., was the graduation recital of Ernest L. Harrison, pupil of Professor Kremer, on May 21. The Beethoven "Emperor" Concerto was his principal number and its interpretation was heartily applauded as was that also of a Chopin group.

* * *
Frederick Southwick, baritone, and H. Ray Palmer, pianist, both of Minneapolis, sailed recently for Florence, Italy, to study with their former maestri, Isilose Broggotti and Giuseppe Bonavici. The musicians were accompanied by seven of their pupils, who will continue study in Italy.

* * *
Dorothy A. Escher, soprano, and Mrs. Clifton F. Davis, mezzo-soprano, recently gave a song recital at the home of the Baltimore voice instructor, Clifton Davis. The program contained examples of American songs, modern Russian compositions and classic *Lieder* and arias which were delivered in excellent style.

* * *
The Mount Holyoke College Orchestra, Rebecca Wilder Holmes, director, gave a pleasing concert on May 20 in Mary Lyon Chapel. The assisting artists were the Misses Cowles and Haight and Messrs. Hedges, Call, Rosendahl and Shunway. On the following evening an organ recital was given by Margaret Meriam.

* * *
Two interesting diploma recitals were given at the Maryland College for Women, Lutherville, Md., on May 27 and

28, by Eleanor Hinebaugh and Lucile Friermood. Howard R. Thatcher is the director of the music department at the college and among his assistants who teach piano are Richard B. Meyer and Robert Paul.

* * *
Mrs. George Lee Bready gave her lecture-recital on Montemezzi's "L'Amore Dei tre Re" on June 1, at the home of Mrs. Hamlin Q. French, Jr., in New Rochelle, N. Y. The recital was in honor of Emmanuel Wad, of the Peabody Conservatory of Music, Baltimore. A large audience gathered to hear Mrs. Bready's exhaustive opera-talk.

* * *
Ethel Virgin O'Neil, of Platteville, Wis., who has been studying in Europe for several years, has informed American friends that on October 1 she will make her débüt as dramatic soprano at Lucerne, Switzerland. Her first rôle will be *Donna Anna* in Mozart's "Don Juan," and she will appear as Ethel Lynn Virgin, her maiden name.

* * *
Wilhelmina Baldwin, the Boston soprano, was the soloist at the concert given for the annual ladies' night of the Men's Club of the Second Unitarian Society of Brookline, Mass., on May 18. Assisting Miss Baldwin, whose song groups were greatly enjoyed, were Katherine Churchill, violinist; Ora Lathard, cellist, and Helen Tiffany at the piano.

* * *
The recent recital given by the pupils of Atherton Furlong in Massey Hall, Toronto, Can., revealed fine voices and surprising ease of execution. Many of the arias were of the florid school, but so well were they sung and so keen was the large audience's enjoyment that Mr. Furlong will probably repeat the program in the near future, as he has been requested to do.

* * *
Robert Ambrosius, violoncellist, was the soloist at a concert given by the Euterpean Men's Chorus at Morgan Park, Chicago, Saturday, May 23, under the direction of Edward T. Clissold. Mr. Ambrosius was heard in several groups of classic and modern pieces and made a distinct success. Arthur Rech was his accompanist. The chorus sang a number of pieces by American composers.

* * *
Mme. Edith Rowena Noyes Greene, pianist, teacher and composer, presented a large class of her Boston piano students in recital on June 1. Two assisting artists were Mrs. Robert N. Lister, soprano, who gave effectively an attractive group of songs, and Hazel Clark, violinist, who, with the composer at the piano, played two movements from Mme. Greene's piano and violin sonata "The Indian Princess Atla."

* * *
In a recital by piano pupils of Mrs. Frank Byram, of Washington, D. C., those taking part were Frances Croswell, Ethel Dulin, Jane McHenry, Marion Hammer, Hilda Beitel, Ella Lynne, Frances Burgess, Marion Balinger, Erma Walker, Gertrude Vrooman, Elise Zunerano and Milo Summers. The pupils were assisted by the Girls' Glee Club of the Eastern High School and by Ruth Bronson in violin solos.

* * *
"The Lady of Shalot" was featured in a song recital in Pittsburgh last week by the members of the Pittsburgh Studio Club. The work was so well presented that it was given two nights. The soprano soloists were Burna Ferguson and Donne Eleanor Little, and they, with the harpist, Nellie Zimmer, were received with marked favor. One of the enjoyable offerings was the harp and piano number by Ethel Zimmer and Nellie Zimmer.

* * *
Tom G. Taylor, supervisor of school music, prepared a special program for the recent annual Spring festival in Canon City, Col. A recital to illustrate the pupils' progress in their study of the great composers proved interesting, and the High School Orchestra, now in its third season, did praiseworthy work. This was the last opportunity to hear the orchestra with its original personnel, as all of its members were graduated on May 21.

* * *
At the Women's Club in East Orange, N. J., on May 27, Mrs. Helen Robinson Clauer presented some of her advanced pupils in a recital embodying ensemble work and solo work. The assisting artists were Carl Schoner, violin, and George E. Clauer, cello. The pupils who appeared were Misses Ottlie Reuter, Marian Wood, Genevieve Taylor, Martha Wolle, Adelaide Duncklee, Mildred Beckwith, Marie Carr and Emily Braun.

An interesting program which concluded with a scene from "Der Freischütz" was given May 28 in Lincoln, Neb., by the pupils of F. A. Delano. The first part of the program was given by Edna Boehmer and Anna Jacoby, sopranos, and a male quartet composed of L. A. Wickland, G. H. Lanphere, S. M. Lanphere and E. C. Boehmer. The "Freischütz" music was sung by Edna Boehmer, Anna Jacoby and I. A. Wickland, who appeared in costume.

* * *
In the recent presentation of "The Rose of Savoy" by vocal pupils of Mrs. Amy Law Ormsby, of Washington, D. C., the cast included Audrey Harvey, Mary C. Whitaker, Florence Stonebraker, Gertrude Vrooman, Emily E. Law, and Ruth Fuller. The opetta was preceded by a musical program in which Miss Stonebraker gave a piano number, the Thirteenth Rhapsody, Liszt, and Franklin Jackson, Jr., offered the A Flat Ballad, Chopin. Mrs. Frank Byram was accompanist.

* * *
Under the direction of Mrs. Frank Byram, a program was presented last week by the pupils of the Eastern High School, of Washington, D. C., which demonstrated the good work that this school is accomplishing. The various choruses were well trained. The school was assisted by Mrs. Melville Lindsay, soprano, and Melville Lindsay, violinist. It was the Eastern High School that took the initiative in making music an accredited major study in the high school course.

* * *
Alexius Baas, baritone, of Madison, Wis., who is about to join Milwaukee's music colony, gave a recital of *Lieder* and ballads in the latter city on June 2, assisted by Charles W. Dodge, pianist. Mr. Baas's abilities were displayed in "King Robert of Sicily," the accompaniment to which was composed by Rosseter G. Cole, former head of the school of music, University of Wisconsin, of which Mr. Baas is a graduate. For a number of years Mr. Baas has studied under Alexander Heinemann, the German *Liedersinger*.

* * *
Leona Johnson gave a graduation recital in Lincoln, Neb., May 26, playing piano numbers mostly by Polish and Russian composers, including Paderewski, Stojowski, Hofmann, Gabrilowitsch, Chopin and Litoff. Another recent Lincoln recitalist was Jessie Cox, pupil of Aloys C. Kremer, who, on May 26, gave a piano-forte recital that made her friends predict a bright future for her. Hazel Williams gave a song recital in Lincoln the same week, presenting numbers by Ponchielli, Tschaikowsky, Brahms, Grieg, Speaks, Hullah and Gray.

* * *
The advanced students of the Maryland College for Women, Lutherville, Md., Howard R. Thatcher, director, gave an exhibition concert on May 30. The following pupils took part: Eleanor Hinebaugh, Ida Cornwall, Edith Reynolds, Ruth Forbes, Madge Taylor, Marion Faber, Mary Kelley, Gertrude Thomson, Lucile Friermood, Dorothy Taylor and Lucile Hunsberger. The teaching staff comprises Howard R. Thatcher, director; instructor of piano and organ, Richard B. Beyer, Robert Paul, and Lydia Berkeley, piano; Lee A. Jones, vocal.

* * *
More than seventy members of Mrs. E. P. Fitzgerald's university extension classes in Fond du Lac, Wis., passed successfully examinations in piano and theory conducted by Dr. Louis Falk, of Chicago, advisory director of the school. The commencement exercises were held this week and the diamond medal awarded to Genevieve Fitzgerald, who passed the most creditable examinations in all branches. The school has grown to such proportions that next Fall Mrs. Fitzgerald will have three assistant piano teachers and also establish a vocal and violin department.

* * *
The annual recital by the pupils of the Maryland School for the Blind took place on May 28, before a large audience at Albaugh's Theater, Baltimore, Charles H. Bochau, the music director of the school, and his associates, Francis C. Meyers and Margaret S. Madden, piano instructors, had seen to it that the pupils presented an attractive program. Numbers of particular interest were the Bocherini Minuet, for two pianos, played by eight students, and a specially written Minuetto by Charles H. Bochau for the little 'cello pupil, Delphine Desio. Ensemble numbers, part songs, duets, vocal and instrumental solos all were listened to attentively.

"WHERE THEY ARE"

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Dunham, Edna.—New Wilmington, Pa., June 15.

Falk, Jules.—Saratoga, N. Y. (New York State Music Teachers' Convention), June 19; Symphonic Festival Concerts, Atlantic City, N. J., June 28, July 26, Aug. 23, Sept. 6 and 13.

Hinshaw, Wm.—Berlin Wagner Ring Festival, Theater des Westens, Berlin, June 23 to Aug. 21.

Howell, Lewis James.—Willow Grove, June 16; Atlantic City, N. J., June 18; Philadelphia, June 19; Wayne, Pa., June 20; Scranton, Pa., June 24; Philadelphia, June 28.

Kellerman, Marcus.—Mayfield, Ky., June 13; Murray, Ky., June 14; Paris, June 15; Clarksville, Tenn., June 16; Bowling Green, June 17; Murfreesboro, Tenn., June 18; Springfield, Tenn., June 19; Hopkinsville, June 20; Princeton, Ky., June 21; Marion, June 22; Morganfield, June 23; Henderson, Ky., June 24; Owensboro, Ky., June 25; Princeton, Ind., June 26; Vincennes, June 27; Washington, Ind., June 28; Bloomfield, Ind., June 29; Martinsville, June 30; Bedford, Ind., July 1; Shelbyville, Ind., July 2; Frankfort, July 3; Georgetown, Ky., July 4; Winchester, Ky., July 5; Danville, Ky., July 6; Lebanon, Ky., July 7; Richmond, Ky., July 8; Mt. Sterling, Ky., July 9; Cynthiana, Ky., July 10; Connorsville, Ind., July 11.

McCue, Beatrice.—Lewisburg, Pa., June 14.

Miller, Christine.—Chicago (National Federation), June 11-14; Denver, Col., May 29, 30; Louisville, Ky., June 24, 25, 26 (National Sängerfest).

Mylott, Eva.—St. Catharines, Ont., June 15; Oshawa, Ont., June 16; Port Hope, Ont., June 17; Deseronto, Ont., June 18; Napanee, Ont., June 19; Picton, Ont., June 22; Belleville, Ont., June 23; Peterboro, Ont., June 24; Lindsay, Ont., June 25; Barrie, Ont., June 26; Orillia, Ont., June 29; Midland, Ont., June 30; Collingwood, Ont., July 1; Meaford, Ont., July 3; Owen Sound, Ont., July 3; Harriston, Ont., July 6; Guelph, Ont., July 7; Sherbrooke, Que., July 8; Three Rivers, Que., July 9; Quebec, Que., July 10; Garmouth, N. S., July 17; Bridgewater, N. S., July 20; Lunenburg, N. S., July 21; Chester, N. S., July 22; Truro, N. S., July 23; New Glasgow, N. S., July 24; Pictou, N. S., July 27; Shartleton, N. S., July 28; Digby, N. S., July 29; Bridgetown, N. S., July 30; Middletown, N. S., July 31; Annapolis, N. S., Aug. 3; Kentville, N. S., Aug. 5; Wolfville, N. S., Aug. 6; Windsor, N. S., Aug. 7; Halifax, N. S., Aug. 10; Pansboro, N. S., Aug. 11; Amherst, N. S., Aug. 12; Moncton, N. B., Aug. 13; Sackville, N. B., Aug. 14; St. John, N. B., Aug. 17; Antigonish, C. B., Aug. 19; Sydney, C. B., Aug. 20; North Sydney, C. B., Aug. 21; Glace Bay, C. B., Aug. 25; St. John, N. F., Aug. 28, 31, Sept. 2.

Reardon, George Warren.—Poultney, Vt., June 16, 17.

Rennay, Leon.—London, until June 15; Paris, July 20; Munich, July 25; Venice, Aug. 1; New York, Sept. 25; New York recital, Nov. 2.

Rogers, Francis.—Glen Cove, N. Y., June 17.

Webster, Carl.—Pittsfield, Me., June 19.

Wells, John Barnes.—New Wilmington, Pa., June 15; Garden City, June 20.



Benjamin Jepson

NEW HAVEN, CONN., June 7.—Prof. Benjamin Jepson, composer and champion of music in the public schools, died at his home here to-day at the age of eighty-two. He was born in Sheffield, England, and came to this country when a boy. He was one of the earliest Americans to advocate music in the public schools, and was the first superintendent of music in the schools of New Haven, and also, it is said, of any American city. He occupied the New Haven position more than fifty years, retiring about two years ago. He has conducted many of the largest music festivals and choruses of Connecticut. He was a Grand Army veteran.

IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Several pupils of the Virgil Piano Conservatory gave an excellent performance of a difficult program on June 2. Frank Scherer interpreted the *allegro* of Beethoven's G Major Sonata well. Kate Gaither played three numbers with feeling and good tone and Gladys Howe's ability to use the pedal and her sense of rhythm enabled her to do justice to the brilliant "Mazurka Brillante" of Liszt. Ellen Ringle's clear arpeggio accompaniment in "Gondole," by Reynald, furnished an appropriate background for the melody. Edith Rundspaden played a Beethoven Andante with sonority of chord passages, and good emotional quality, and handled the "Fourth Mazurka" of Godard with equal cleverness. Emily Kemmer was best in the "Evening Star" by Wagner. Chester Barris's playing of Mendelssohn's "Spring Song" was free from the usual hackneyed features and he interpreted the "Chromatic Waltz" of Godard with delicacy. Kate Gaither played with charm of expression and Maude Rehbein closed the program effectively with the Poldini "Fan Waltz" and the MacDowell "Polonaise."

Louise Wagner, soprano, one of Sergei Klibansky's artist-pupils, was the soloist on June 3 at a concert at the Olmstead Avenue Presbyterian Church, Bronx, New York City. She made an excellent impression through her singing of an aria from "Der Freischütz." She also gave a group of songs in Eng-

lish leaves three children—Arthur Jepson, of Bristol; Mrs. Clifford Beers, of New York, and Harry B. Jepson, professor of music at Yale.

Juan Buitrago

A cablegram received in New York June 8 from Albert Spalding, the American violinist, announced the death on June 4 of the famous musician, Juan Buitrago, in Florence, Italy. Buitrago was well advanced in years. He was the first to give musical instruction to many famous artists, among whom have been Mr. Spalding and the late Edward A. MacDowell, the pianist and composer.

Chev. N. B. Emanuel

CHICAGO, June 6.—The news of the demise of Chev. N. B. Emanuel last Tuesday morning at the North Shore health resort at Winnetka, came as a shock to Chicago musicians. While the Chevalier had not been in good health for almost two years, there were up to the last moment hopes of his recovery.

Chev. Emanuel was born at Birmingham, England, sixty-six years ago. His father was an Englishman and his mother an Italian, and both were musical. The son soon disclosed gifts of a high order and, while at Leipzig, distinguished himself signally in various branches of musical art. His first position was as assistant conductor of Italian opera at Stockholm, Sweden. He spent some years in that country and later became the conductor of opera and symphony concerts in Helsingfors, Finland. While in Finland he also conducted symphony concerts and trained the choir of the Russian Cathedral.

For fifteen years Emanuel conducted opera at the Imperial Opera House in Moscow, and he was also during that period conductor at Odessa for two seasons and there became associated with most of the famous operatic artists of the world. He was also known as conductor in Milan, Madrid, Lisbon, The Hague and Copenhagen.

Chev. Emanuel owes his title to the late King of Portugal, who decorated him with the "Order of Christ" before the Chevalier departed for South America, where for several seasons, in Brazil and the Argentine, he conducted grand opera with great success. He finally came to North America, having been engaged by Henry W. Savage as conductor of the Castle Square Opera Company, with which he remained five years. He became known in musical circles throughout the country and finally founded the St. Paul Symphony Orchestra, which he directed for its first season. In 1908 he came to Chicago and conducted a brilliant series of concerts at the Auditorium with the Chicago Philharmonic Orchestra and later duplicated this success at Ravinia Park.

Dr. Florenz Ziegfeld, recognizing the versatile talents of the Chevalier, on the

lish, including Paul Bliss's "The Rosary of Spring," Mary Turner Salter's "The Cry of Rachel" and Marshall Kernochan's "We Two Together."

An interesting song recital was given by Mildred Borom, coloratura soprano, pupil of Adelaide Gescheidt, on June 2 at the Gescheidt studios in Carnegie Hall. Interest in the program was increased by a discussion of voice problems by Dr. Frank E. Miller, the founder of the Miller Vocal Art Science, of which Miss Gescheidt is the exponent. Miss Borom was ably assisted by Alice K. Hamerlough, soprano, and C. Judson House, tenor. Among the composers represented in Miss Borom's part of the program were Rossini, Schubert, Debussy, Sibelius, Grieg, Lie, Ware, Brown and Grant-Schaefer. She also sang two Swedish folksongs. Ethel Watson Usher was accompanist.

The Catholic Choral Union, of New Britain, Conn., held its annual meeting on June 3, electing the following officers: Mrs. Mary T. Crane, president; Mary Campbell, vice-president; Mrs. Catherine Kelly, secretary, and Mrs. Jacob Baumgartner, treasurer.

Dudley Buck, the prominent teacher of singing, is having a special summer class which started on June 1 and lasts until August 15. During this time Mr. Buck will teach four days a week. Ex-

organization of the Chicago Grand Opera Company, recommended him to Andreas Dippel as choral and assistant director. Mr. Dippel took this advice and Emanuel, from the organization of the Chicago Grand Opera Company, was one of the assistant conductors and choral con-



The late Chev. N. B. Emanuel

ductors and master of the chorus school of the company.

Chev. Emanuel's personality was most sympathetic. He was always kind and considerate, and his abilities as a linguist (he spoke eight modern languages), his remarkable memory in operatic literature and his other admirable traits made him one of the most important figures of Chicago's musical colony.

M. R.

Thomas Koschat

VIENNA, May 23.—A prominent person for many years in Vienna musical circles, Thomas Koschat, died on the 19th, after having been a sufferer from sclerosis for some time past. For forty-five years he was a member of the Hofoper company, and his delightful folksongs which illustrate the life of his native province of Carinthia have become popular the world over. In America no less than three singing societies bear his name. Koschat's first quartets for male voices were published in 1871 and were at once successful. He wrote the words as well as the music of his songs, and of the many "Liederspiele" which he composed, one especially, "Am Wörther See," was repeatedly given at the Hofoper and was performed in his honor in November, 1912, when he bade farewell to the stage. Koschat's songs have been published in numberless copies, a collec-

amples of the Buck method of voice culture are Marie Morrissey, the popular concert contralto, and Katherine Galloway, soprano. Miss Galloway recently scored a success with the Masonic choir of Waterbury, with which she appeared as soloist at Meriden, Conn.

The Musical Art Circle, a club formed by pupils of G. O. Hornberger, the cellist, gave a concert on June 6 in Memorial Hall, Brooklyn, N. Y. The program, which was heard by a goodly number of auditors, contained several of Mr. Hornberger's own compositions, being concluded with his "Finlandia" Sonata for cello and piano. The latter was played effectively by its composer and Henry Kock-Deck, pianist.

Mr. and Mrs. Bruno Huhn will again spend the Summer this year at Bellport, L. I. They leave town at the end of June. Mr. Huhn will, however, teach at his New York studio in West Ninety-sixth street during the vacation months.

Louise Benner Mugge, soprano, a pupil of Adelaide Gescheidt, has been engaged as soloist at the Church of the Annointment at Tenafly, N. J.

Virginia Los Kamp, contralto, a pupil of Adelaide Gescheidt, has been engaged by the Rondout Presbyterian Church of Kingston, N. Y., as soloist and choir director.

tion known as "Koschatalbum" having reached the figure of one million. In compliance with his wish, his body was transported for burial to his beloved Carinthia.

A. F.

Carl Christian Muller

Carl Christian Muller, composer, died on June 4 at the age of eighty-three at his home, No. 156 East Ninety-fourth street, New York. He was a native of Meiningen, Germany, and came to this country in 1854, working for a time in a New York piano factory. Beginning in 1864, he taught for several years at the New York College of Music. He composed works of all descriptions from songs and dance pieces to orchestral works. A symphony of his composition earned the good opinion of Franz Liszt, to whom Muller showed the manuscript score when he visited him at Weimar in 1875. In 1892 Muller visited Anton Rubinstein and the latter tried two of Muller's organ sonatas and found them much to his liking. Muller was the author of a translation of Sechter's treatise, "The Correct Order of Fundamental Harmonies," and that and other works of his own writing have been used as textbooks. Dudley Buck is said to have regarded Muller as "the greatest contrapuntist in the country."

John Koehler

MILWAUKEE, WIS., June 1.—John Koehler, Milwaukee, Wis., formerly director of several orchestras and brass bands and one of the best known and oldest musicians in Milwaukee German circles, died May 24 at Milwaukee after an illness of four years. Mr. Koehler came to Milwaukee in 1860 and established a music store, retiring from active business about five years ago. He was associated with the Christopher Bach Symphony Orchestra for many years.

M. N. S.

Hubert P. Demuth

Hubert P. Demuth, twenty-eight years old, a singer of No. 202 Lexington Avenue, Passaic, N. J., died last week at a sanitarium. Mr. Demuth went to Passaic from Germany six years ago. Last Fall his engagement to Henrietta Jahn, daughter of Prof. George A. Jahn, organist and pianist, was announced. The wedding was to have taken place this Summer. Mr. Demuth was a civil engineer. He appeared in many musical productions in Passaic as bass soloist.

Mrs. Margaret I. Moss

Mrs. Margaret I. Moss died June 1 at No. 281 Lafayette avenue, Passaic, N. J., the home of her son-in-law, E. A. Fletcher, night editor of the New York Tribune, in her eighty-third year. She was an accomplished musician, and for many years gave instrumental and vocal lessons.

